

# THE MUSICAL TIMES

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DOUBLE

BRISTOL MUSICAL FESTIVAL, Colston Hall, October 17, 18, 19, and 22, 1882.  
MADAME ALBANI,  
MISS ANNA WILLIAMS, MADAME PATEY,  
MADAME TREBELL,  
MR. EDWARD LLOYD, MR. JOSEPH MAAS,  
MR. HARPER KEARTON,  
MR. ROBERT HILTON, MR. MONTAGUE WORLOCK,  
AND  
MR. SANTLEY.

"ELIJAH," BEETHOVEN'S MASS IN D, GOUNOD'S NEW ORATORIO, "REDEMPTION"; "SPRING" (HAYDN), MACKENZIE'S NEW CANTATA, "JASON"; "MOSES IN EGYPT"; "MESSIAH." MISCELLANEOUS SELECTION EACH EVENING. Band and Chorus, nearly 500 Performers.

Conductor, Mr. CHARLES HALLE.

The TICKET OFFICE is now OPEN at COLSTON HALL. Programmes on application to Mr. HENRY COOKE, Hon. Secretary, Athenaeum, Bristol.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.—Conductor, EBENEZER PROUT, Esq., B.A.—The Season 1882-83 will commence September 29, the Rehearsals being held every Friday, at the Grocers' Company Schools, Hackney Downs, at 3 p.m. Four Concerts will be given during the season, at which the following, amongst other music, will be performed—

Mass in D minor	Cherubini.
Music to "King Thamos"	Mozart.
and Psalm	Mendelssohn.
Christmas Eve	Gade.
Song of Destiny	Brahms.
Cantata, "Paradise and the Peri"	Schumann.
Cantata, "The Bride"	A. C. Mackenzie.
"The Sun Worshippers"	A. Goring Thomas.
Chorus, "The Voice of Spring"	C. S. Heap.
"Hail to the Chief"	E. Prout.

Terms of Membership: Ladies (including use of music), 7s. 6d.; Gentlemen, 10s. 6d. There are a few vacancies in each division for good voices. Application to be made to the Hon. Secretary, Mr. Henry A. Johnson, 31, Fountayne Road, N.

HIGHBURY PHILHARMONIC SOCIETY.—

Fifth Season, 1882-3. Conductor, J. FREDERICK BRIDGE, Mus. Doc., Oxon.—REHEARSALS will be held at the Highbury Athenaeum, Highbury New Park (near Canonbury Station, N.L.R.) every MONDAY EVENING, commencing October 6, 1882. The hours of practice will be: Chorus, from 7.45 to 8.30, and in conjunction with the Orchestra until 9.15; after this the Orchestra will practise alone for an hour. Subscriptions, payable in advance, are as follows: Vocal and Instrumental Members (including the use of Music), £1 1s.; Honorary Members, £1 1s. The Society will give Three Subscription Concerts on the following dates: November 27, 1882; February 26, 1883; and May 7, 1883. For each of these, Honorary Members will be entitled to two numbered and reserved stalls, which will be allotted according to priority of application. All Members may secure one or more stalls at 10s. 6d. each for the series of three Concerts. Ladies and gentlemen desirous of becoming members, either executive or honorary, are requested to make application to either of the undersigned, from whom prospectuses and forms of application for membership may be obtained.

ARTHUR H. WEBSTER, 40, Aberdeen Pk. Rd., N. { Hon. Secs.

HENRY G. WILLIAMS, 29, Highbury Quadrant, N. }

THE TUFNELL PARK CHORAL SOCIETY will commence the Eleventh Season on TUESDAY EVENING, October 3, 1882, in the St. George's Church Room, Carleton Road, Tufnell Park, N. Subscription for the season, One Guinea. Niels Gade's new Cantata, "Psyche" and Mendelssohn's "As pants the hart" will be the first works to be rehearsed. For prospectuses and all particulars apply to the Conductor, Mr. W. Henry Thomas, 7, Linden Place, Harrington Square, N.W.

THE ORPHEUS SOCIETY, for the study of CLASSICAL, CHAMBER, and VOCAL MUSIC. Meetings held at the Athenaeum, Camden Road, N. The committee will heartily welcome any amateur performers on stringed instruments and flautists (for solo and concerted music) who may be desirous of making a study of the works of the great masters, and of advancing the cause of strict art. Full particulars will be given on application to the Hon. Secretary, Mr. W. T. Mawby, 6, Lorne Road, Finsbury Park, N.

ST. CECILIA CHOIR (Ladies' Voices).—Conductor: Mr. Malcolm Lawson. The first REHEARSAL of the fifth Season, 1882-83, will take place on FRIDAY, October 27, at 3.30 p.m., at 100, Gower Street. Ladies desirous of joining either the Choir or the string band are requested to apply to the Hon. Sec., Miss Everett Green, 100, Gower Street.

BIRKBECK INSTITUTION, Southampton Buildings, Chancery Lane. EVENING CLASSES, Musical Department—Mr. John Henken's Classes meet as follows: Elementary, on Mondays; advanced, on Tuesdays; Upper Advanced, on Fridays. The Violin Classes, under Mr. W. Fitzhenry, meet on Wednesdays. A Special Class for Ladies on Saturdays at 6.30. For fees, &c., see prospectus, gratis on application.

SATURDAY POPULAR ORGAN RECITALS at Bow and Bromley Institute, over North London Railway Station, Bow, E., every Saturday, at 8 p.m. Admission, 3d. and 6d.

AT ST. MARGARET PATTENS, Rood Lane, Fenchurch Street, after Evensong on St. Luke's Day, October 18, Mendelssohn's HYMN OF PRAISE will be sung on the occasion of the Harvest Festival.

CHORISTERSHIPS, St. Peter's, Eaton Square.

There are THREE of these valuable APPOINTMENTS VACANT for BOYS between nine and eleven with exceptionally good voices, sons of professional men. First-rate general and musical education offered with salary from £5 to £20 per annum, board and lodging in Choir House gratis, under Rev. F. Boyd. The competition will take place on Saturday, October 7, at St. Peter's Schools, Lower Belgrave Street. Apply to the Organist, St. Peter's Vestry, Eaton Square, S.W.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

VOICES WANTED for the Choral Society of the Popular Ballad Concert Committee. Classes meet at the Foresters' Hall, Clerkenwell Road, on Thursday evenings. Musical Instructor, Mr. W. Henry Thomas, to whom address at the Hall. Fee for one quarter, 2s. id.

OPERA.—A few Ladies and Gentlemen REQUIRED to fill VACANCIES in the North-West London Musical and Dramatic Society. A popular Opera and Dramatic Work is performed each term. Fee, One Guinea per Term, entitling to ten tickets for each performance. Address, Mr. F. A. Bridge, North-West London School of Music, 77, Haverstock Hill, N.W.

CHRIST CHURCH, Oxford.—There is a VACANCY for an ALTO and a TENOR in this Cathedral. Candidates must be fully qualified to take the solo and verse parts in the daily services. For full particulars, apply by letter to the Organist, inclosing testimonials, not later than Saturday, October 14.

ALTO.—MR. T. WHITE (Chichester Cathedral) is open to ENGAGEMENTS with Quartet Parties for Concerts, &c., and for Church Oratorio. Address, The Cathedral, Chichester.

TENOR Voice WANTED for supliced Choir in Kensington. Two Sunday services and one week-day practice. Salary, £10. Apply, by letter, Organist, 163, Piccadilly, W.

WANTED, BASS (not Baritone), for Christ Church, Lancaster Gate, W. Salary, £20. Duties: Sunday morning and evening, with choir practice once a week, also great festivals. Arrangements might be made for considerably higher salary to schoolmasters capable of taking charge of choir school. Testimonials (not personal applications) to be addressed to Dr. F. E. Gladstone, 13, Walerton Road, W.

BASS WANTED for City Church. Two services Sunday, and Wednesday rehearsal. Salary, £20. Apply, by letter, Organist, 120, Newington Butts, S.E.

GENTLEMAN, 30, possessing a powerful BASS VOICE of good range, seeks a SITUATION in a Cathedral Choir. Experienced in Cathedral music and a fair reader. Salary no object; practice main point. High-class testimonials as to musical abilities, &c. C. & F. Eaton Terrace, Portland Street, *Unreserved*.

KEBLE COLLEGE.—There will be an ELECTION in this College on October 13, 1882, to an ORGAN SCHOLARSHIP of the value of £100 per annum. Candidates will be examined not only as to their musical qualifications but also as to their fitness to enter on the ordinary studies of the University. The Scholar will be required to reside within walls, and will be an ordinary Undergraduate member of the College, and will be expected to go through the course for the degree of B.A. He must be unmarried and a member of the Church of England. Applications must be sent by letter, addressed to the Precentor, C. H. Lloyd, Esq., Ch. Ch., Oxford, by Saturday, October 7.

## PROFESSIONAL NOTICES.

- MRS. BELLAMY** (Soprano).  
Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.
- MISS E. A. BLACKBURN** (Soprano).  
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.
- MISS FANNY CHATFIELD** (Soprano).  
For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brinton, London, S.W.
- MADAME CARINA CLELLAND** (Soprano).  
For Concerts, Oratorios and Grand Opera, address, 15, Athol Road, Manningham, Bradford, Yorkshire.
- MISS HARRIET COOPER** (Soprano)  
(Royal Academy Certificate for Singing, 1882).  
For Oratorios, Concerts, &c., address, Lendal, York.
- MISS MARIE COPE** (Soprano).  
For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.
- MISS ELEANOR FALKNER** (Soprano).  
Pupil of Mr. Sims Reeves. For Oratorios and Miscellaneous Concerts, Snow Hill, Wolverhampton.
- MISS FARBSTEIN** (Soprano).  
Of the St. George's Hall Promenade Concerts.  
Address, 20, Story Street, Hull; or Mr. N. Vert, 53, New Bond Street, London.
- MRS. FARRAR-HYDE** (Soprano).  
For Oratorios, Concerts, &c., address, Grafton Terrace, 53, Stamford Street, Ashton-under-Lyne.
- MISS FUSSELLE** (Soprano).  
Pupil of Madame Sainton-Dolby.  
Can now accept Engagements for Orchestral, Oratorio, or Ballad Concerts, 37, Harrington Square, Hampstead Road, N.W.
- MISS BESSIE HOLT** (Soprano)  
(Of the London, Manchester, and Newcastle Concerts).  
Address, Rawtenstall, Manchester.
- MISS LIZZIE HONEYBONE** (Soprano).  
For terms, address to Bridlesmith Gate, Nottingham.
- MISS MINNIE JONES** (Soprano).  
For Oratorios, Concerts, &c. (who also join Quartet Party), address, 39, Eastbourne Street, Everton, Liverpool.
- MISS CLARA MARNI, R.A.M.**  
For Concerts, Oratorios, Dinners, &c., 32, Newington Green, N.
- MISS EVA NEATE** (Soprano).  
For Concerts, &c., address, care of Mr. J. A. Mathews, 9, North Place, Cheltenham.
- MISS EMILIE NORTON** (Soprano Vocalist).  
For Oratorios or Miscellaneous Concerts. For terms, apply to Wood and Marshall, Concert Agents, 9, New Iveygate, Bradford.
- MISS HARRIET ROSS** (Soprano).  
For Concerts, Lessons, &c., 122, Barnsbury Road, Islington, N.
- MISS S. A. SABEL** (Soprano).  
(Pupil of Rayfield Seamer, Esq.)  
Address, Warmley Lodge, Burnt Ash Lane, Lee, S.E.
- MRS. ALFRED J. SUTTON** (Soprano)  
Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.
- MDLLE. MARIE VAGNOLINI** (Soprano).  
Concerts, Oratorios, &c., 66, Fentiman Road, Clapham, S.W.
- MADAME WILSON-OSMAN** (Soprano).  
For Oratorio, Ballad, and Classical Concerts, address, 64, Manor Road, Brockley, S.E. Dates free from October 4 to 17. Engaged to end of month.
- MISS WOODHATCH** (Soprano Vocalist).  
16, America Square, Minories, London.
- MISS TABRAM** (Mezzo-Soprano).  
(Royal Academy Honour Certificate for Singing, 1882).  
For Concerts, &c., address, Down End, The Avenue, Clifton, Bristol.
- MADAME CLARA WEST** (Soprano) and  
**MISS LOTTIE WEST** (Contralto)  
Will sing in Oratorio, Cantata, Ballads, &c., at several Concerts during October. For terms, and vacant dates, address, Beethoven Villa, King Edward Road, Hackney.
- MISS LOUISA BOWMONT** (Contralto)  
(Principal of St. Peter's, Manchester).  
For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.
- MISS ALICE KEAN** (Contralto).  
For terms and Press opinions, please address, Belvedere, Macfarlane Road, Shepherd's Bush, London, W.

- MISS SELINA HALL** (Contralto).  
For terms and references, address, 15, Wilford Street, Nottingham.
- MISS ADA LEA** (Contralto).  
For Oratorios, Concerts, &c., 5, Park Place, Norwood Road, S.E.
- MISS LEYLAND** (Contralto).  
For Oratorios, Concerts, &c., address, 51, Plymouth Grove, Manchester.
- MISS EVELYN MORDAUNT** (Contralto).  
For Oratorio and Ballad Concerts, address, Ripon, Yorkshire.
- MISS LILY PARRATT** (Contralto).  
For Oratorios, Concerts, &c., address, 46, Drewton Street, Bradford.
- MISS JEANIE ROSSE** (Contralto).  
Fairmead Lodge, Upper Holloway, N.
- MISS ALICE WOLSTENHOLME** (Contralto).  
For Concerts, Oratorios, &c., address, Radcliffe, Manchester.
- MISS FLORENCE WYDFORD** (Contralto).  
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.
- MR. VERNEY BINNS** (Tenor).  
65, King Cross Street, Halifax.
- MR. TOM BUCKLAND** (Tenor).  
New Bond Street, Halifax.
- MR. Z. CONSTANTINE** (Tenor).  
Solo Pianist and Accompanist of the Royal Albert Hall and City Palace Concerts, &c. Terms for Concerts, Soirées, At Homes, &c. Lessons, on application, to, Duke Street, Grosvenor Square, W.
- MR. FRANK DELLE** (Tenor).  
Of the Blackpool Pavilion, and Manchester and Liverpool Concerts. Address, 61, Knutsford Road, Warrington.
- MR. SINCLAIR DUNN** (Scottish Tenor).  
For Oratorios, Concerts, and his Popular Entertainments, 36, Seymour Place, Bryanston Square, W.
- MR. CHAS. W. FREDERICKS** (Tenor).  
For Oratorio, Ballad Concerts and other engagements, address, Shelgate Road, Clapham Junction, London, or, Hereford Cathedral.
- MR. ALFRED GREENWOOD** (Tenor).  
On tour for six weeks with Mr. Lambeth's Balmoral Choir. For Oratorio, or other engagements, after November 20, apply Mr. Stedman, 12, Berners Street, W.
- MR. J. AUSTIN HERBERT** (Tenor).  
For Oratorios, Concerts, &c., address, 277, Brunswick Road, E. The Era says: "Mr. Peach has a tenor voice of very pure quality."
- MR. FRANK PEACH** (Tenor).  
For Oratorios, Concerts, Church Solos, &c., address, Agate and Pritchard, 68, Gracechurch Street.
- MR. A. MONTAGU SHEPHERD, R.A.M.** (Tenor).  
For Concerts and Oratorios, 106, Euston Road, N.W.
- MR. A. J. SEARL**  
(Principal Tenor of Stockton Parish Church).  
39, Woodland Street, Yarm Road, Stockton-on-Tees.
- MR. EDWIN LONGMORE** (Tenor).  
MR. HENRY SUNMAN (Bass).  
For Concerts, Oratorios, &c. For terms apply, The Minster, Southwark.
- MR. DENBIGH COOPER** (Primo Baritone).  
For Oratorios, Concerts, &c., address, 61, Belgrave Place, Braintree, Essex; or Mr. Stedman, 12, Berners Street, London.
- MR. J. F. NASH** (Baritone).  
Oratorios, Concerts, &c. Address, Cathedral, Bristol.
- FRANÇOIS E. CHOVEAUX** (Baritone & Pianist).  
14, Frere Street, Battersea Park, S.W.
- MR. T. W. BOOTH** (Bass).  
For Oratorios, Concerts, &c., address, Bramhope, near Leeds.
- MR. ALBERT BROWN** (Basso).  
For Oratorios, Concerts, &c., address, 2, Stanley Street, Preston, Lancashire.
- MR. JOSEF CANTOR**.  
Conductor (Liverpool Popular Concerts), 7th season. Humorous Buffo Vocalist.  
For concerts, &c., address, Church Street, Liverpool.
- MR. JOHN HEMINGWAY** (Principal Bass).  
For Oratorios or Ballad Concerts, address, 1, Marlboro' Park, etc., Cathedral, Londonderry.
- MR. E. JACKSON** (Bass).  
For Oratorio or Ballad Concerts, address, Cathedral, Lincoln.
- MR. HOWARD LEES** (Bass).  
For Oratorios, Concerts, &c. Address, Delph, via Oldham, or Sheffield Street, Carlisle. Criticisms on application.

**MR. FRANK MAY** (Bass).

Medalist and Prize Winner of Royal Academy of Music.  
Pupil of Mr. W. H. Cummings.  
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co.,  
14, Hanover Street, W.

**MR. WILFORD PRICE** (Bass).

For Concerts, Oratorios, Church Festivals, &c. For terms and dates apply, Mr. Field, 43, King William Street, E.C.

**MR. ALFRED FERDINAND RIPPON**

(Solo Violinist).

Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MADAME LAURA SMART** (Soprano) will sing at Wrexham, October 4; Manchester, 5; Chester, 11; Tramore, 17; Crewe, 25; Berwick, 30. Communications, 28, Church Street, Liverpool.

**MADAME ISABEL FASSETT** begs to announce that she has REMOVED from her former residence, 43, Portsdown Road, W., and may be hereafter addressed for engagements to N. Vert, 52, New Bond Street, W.

**MISS JULIA JONES** (Soprano) begs to announce her Change of Residence to 149, Bridge Road, Battersea, London, S.W., where all communications respecting engagements for Oratorios, Concerts, &c., should be addressed.

**MR. E. DUNKERTON RE-ENGAGED.** Lincoln,

October 2; Market Rasen, October 4; Northampton ("Messiah"), December 28; Derby ("Elijah"), December 29; Uttoxeter, March, 1883. ENGAGEMENTS PENDING: Heckmondwike ("Samson"), December 4; Brigg ("Stabat Mater"), December 10; Rotherham ("Elijah"), December 26; Melton Mowbray. Address, Cathedral, Lincoln.

**MR. J. T. HUTCHINSON, A.R.A.M.** (Baritone), requests that communications with reference to Oratorios, Concerts, or Pupils be addressed, 56, Doughty Street, Mecklenburgh Sq.

**MR. FREDERICK BEVAN** (Bass, H.M. Chapel

Royal, Whitehall) begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address) 21, Bonham Road, Brixton Rise, S.W.

**MR. W. H. BRERETON** (Bass) has removed from Mecklenburgh Street, to 12, Keppel Street, Russell Square, W.C., where all communications respecting Concerts and Oratorios should be addressed.

**MR. FRANK H. CELLI** (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MR. ADOLPHUS PHILLIPS** (Bass) will sing at the London Hospital College, October 2; Pimlico Rooms, 6; Hammersmith, 10. Address, Magdalen College Choir, Oxford.

**MR. BINGLEY SHAW** will sing at Birmingham ("Judas Maccabaeus"), October 7; Gainsborough, October 17; Foresters' Hall, London, October 21; Nottingham, December 9; Uttoxeter ("Arias and Galatea"), November 24; Nottingham, January 13. The Minster, Southwell.

**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

**MR. ARTHUR DOREY** (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.

**DR. CROW**, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

**LESSONS** by Post, in HARMONY, COUNTERPOINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MR. CLEVELAND WIGAN**, composer of "Sons of Vulcan," "Song for Mariners" (sung by Miss Mary Davies), &c., &c., undertakes the Revision of Amateur Compositions, Vocal and Instrumental. 69, Folkestone Road, Dover.

**MR. C. FRANCIS LLOYD**, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by Post. Address, Alma Place, North Shields.

**DR. ALLISON** instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC., Oxon., Cantab., and T.C.D. Dr. Allison prepared Candidates who "Passed with Honours" Royal Academy of Music Local Examinations (1882), Licentiate of the Royal Academy of Music (1882), F.C.O. (1882), and every other public Musical Examination. Every branch of the Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe, America, India and Australia. Personal instruction in Singing, Organ and Pianoforte. 65, NELSON STREET, MANCHESTER.

**TUITION** by CORRESPONDENCE for Musical and other Examinations. Established in 1871, and now conducted by twenty tutors. No payment unless successful. 2,000 present pupils. Address, Mr. James Jennings, Deptford, London.

**M R. E. DAVIDSON PALMER**, Mus. Bac., Oxon., Author of "What is Falsetto?" "Pronunciation in Singing," &c., gives LESSONS in VOICE-TRAINING and SOLO-SINGING at his residence, 19, Gladesmore Road, Stamford Hill, N.

**VIOLIN LESSONS.**—**MR. EDWARD CROSSE** receives PUPILS daily at Academy House, 295, Oxford Street. Orchestral and Bijou Bands for Concerts, Balls, and Soirées dansantes.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL** for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Musical Scholarships were awarded by Professor Macfarren in July. Michaelmas term will begin on October 3. Incoming pupils to attend for examination on that day.

F. J. HOLLAND, Chairman.

**ORGAN PRACTICE.**—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

**ORGAN LESSONS or PRACTICE**, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

**PRACTISING ROOMS.**—AGATE and PRITCHARD, 68, Gracechurch Street, E.C. Professors attend to give lessons on various instruments; also in singing.

**ORGAN PRACTICE** (in the City) upon a complete instrument. Two full manuals and independent pedals, &c.; blown by engine. Willis, 29, Minories.

**ORGAN PRACTICE.**—Three manuals. One shilling per hour. The South London Organ Studio, 343, Cold Harbour Lane, close to Brixton Station.

**TO AMATEUR VOCALISTS.** A pupil of Herr Pauer would accompany singers in their practices at a very moderate charge. Wolfram, 2, The Hermitage, Forest Hill.

**ST. PETER'S, Eaton Square.**—Mr. W. de M. Serigson, Organist and Director of the Choir has a VACANCY for an ARTICLED PUPIL, who would have the highest advantages in training for the musical profession. Address to the Vestry, St. Peter's, Eaton Square, S.W.

**DR. F. E. GLADSTONE** will shortly have a VACANCY for an ARTICLED PUPIL. Address, 13, Walerton Road, St. Peter's Park, London, W.

**THE following Artists may be engaged for Oratorio, Ballad, and Miscellaneous Concerts, either as a quartet party or separately, viz.:**

**MADAME CARRIE BLACKWELL** (Soprano).

**MISS JULIA JONES** (Soprano).

**MISS EMILY DONES** (Contralto).

Of the Royal Albert Hall Concerts.

**MR. ALFRED KENNINGHAM** (Tenor).

Principal Tenor of St. Paul's Cathedral.

**MR. THOMAS KEMPTON** (Bass).

Of the Bach Choir Concerts and St. Paul's Cathedral.

For terms, vacant dates, &c., Thomas Kempton, 6, Halliford Street, London, N., where all communications respecting Church Festivals, Masonic Banquets, &c., should be addressed.

**THE London Oratorio and Concert Party**, for the Season, 1882-3, will consist of the following eminent artists (who may be engaged as Quartet, or separately), for Oratorio or high-class Concerts:—

**MISS ELLEN LAMB** (Soprano).

Of the principal London Concerts, Festivals, &c.

**MISS JEANIE ROSSE** (Contralto).

St. James's Hall, Crystal Palace, Covent Garden Promenade Concerts.

**MR. SYDNEY TOWER**, R.A.M. (Tenor).

Royal Albert Hall, Crystal Palace, &c.

**MR. ROBERT DE LACY** (Bass).

St. Paul's Cathedral, Exeter Hall, St. James's Hall, Palace, &c.

For terms and dates, address, Mr. De Lacy, 8, Holland Road, Brixton, London, S.W.

**TO CHORAL SOCIETIES and MANAGERS of CONCERTS.**—Mr. HARPER has secured the services of the following eminent Artists for his tour in the provinces during the Autumn and Winter: Madame Nouvier, Miss Kate Baxter, Mr. Edward Dalzell and Mr. J. T. Hutchinson. Available for Oratorios, Miscellaneous and Ballad Concerts. Address, Mr. Harper, 25, Brecknock Crescent, N.W.

**M R. and MADAME EDWYN FRITH'S** (Bass and Contralto, twice re-engaged Alexandra Palace this summer) celebrated ORATORIO, OPERATIC, and BALLAD CONCERT ARTISTS and PARTIES (established 1876—under Royal Patronage, 1880). Engaged for seventy Concerts last season. New prospectus, 150 London artists. Tours booking, at provincial artists' terms. Dates fixed: Brighton, September 30; Royal Victoria Hall, October 2; Newbury, 3; Leominster, 4; Paisley, 14; Trowbridge, 17; Saffron Walden, 19; Paisley, 21; Bermondsey, 24; Nottingham, 28; Paisley, 28 and 30; Belfast, 31; Paisley, November 4, 25; and December 2; Nottingham, 16, and January 6; Brighton 13; tour in West in January; large number of other dates pending for all parts of England, Scotland, and North Ireland. Secretaries and managers should write; also London artists. All branches going North, or otherwise. Many vacancies. Address, Yealm House, Netherwood Road, London, W.

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## THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1882.

### THE FEMININE IN MUSIC.

WHEN noticing the production of Mrs. Meadows White's Cantata, "The Passions," at Hereford, the correspondent of a daily contemporary touched upon an interesting question, which it may be worth while to discuss more fully. The writer clearly indicated an opinion that masculine genius has by no means exhausted the capacity of music, and never can do so, because what remains calls for feminine perception and expression. The assumption here is that, while music is the language of emotion, the emotion of woman is distinct, if not in degree, at least in character from that of man—that in the region of sentiment she perceives and feels things which elude him, or recognises them in a peculiar light emanating from her own individuality. About this there is nothing that can be called purely speculative. All art work is personal to the worker, and, as no two artists see with the same eyes, the general result presents infinite points of difference. Sometimes those points are far asunder. Thus we have long been familiar with the classification which assigns to the music of certain composers a masculine character, and to that of others an approximation towards feminine traits. For this reason Porpora was called the "wife of Haydn," and Schubert is sometimes spoken of as a feminine Beethoven. Such phraseology, however, must be considered as figurative merely. Under no circumstances can the most womanish of men approximate save remotely to the individualism of the opposite sex, least of all within the domain of feeling. In this respect the man and the woman are as distinct as their physical organisation makes them. There is no confounding the two. A recognition of the wide differences obtaining amongst men becomes, nevertheless, important to the present argument, because if such variations exist under conditions fundamentally the same, we may reasonably infer that much greater ones are discoverable on the other side of the gulf dividing the sexes. The curious thing is that, with regard to music, we neither know the extent nor the nature of those variations. Listen as we will, no sound crosses the gulf save faint echoes. Woman, as a creative musician, can hardly be said to exist.

This brings us face to face with one of the most remarkable phenomena connected with the psychology of art. In not a few vocations demanding the exercise of fancy, sentiment, and delicate expression, woman has gained the laurels due to successful creative effort. Mrs. Hemans and Mrs. Browning among poets; Angelica Kaufmann and Rosa Bonheur among painters; George Eliot, George Sand, and Charlotte Brontë among writers of fiction, to mention no others, hold a rank equal to that attained by all save the greatest men. Yet in the field of music these distinguished ladies can hardly be said to have colleagues. There woman does not originate, she only interprets or reproduces. The full extent of the truth of this appears, without the writer intending it, in a brochure entitled "Woman as a Musician," the work of Mrs. Fanny Raymond Ritter. So long as the American authoress deals with performers she has a right to pride in woman's achievements. She can speak of Catalani, Malibran, Devrient, Sontag, Patti, Lind, Nilsson, Néruda, Clara Schumann, Viardot-Garcia, and a host of others whose genius has shed lustre upon their sex and adorned their art. Beyond the range of executive work Mrs. Ritter's position as the

champion of musical woman becomes quite pathetic in its hopelessness. She is driven to all manner of assumptions and inferences, more or less unsupported, in order to obtain even a moderate show of facts upon which to base a conclusion. We are asked, for example, to accept as an impossibility that woman passed through certain periods in the development of civilisation without giving voice to her emotions; while "as national and peasant folk-songs are traditionally said to have been nearly always composed by the persons who first sang them, and as women have always been their most zealous performers, it is only fair to suppose that they have also had something to do with their composition as well as with their poetry." Mrs. Ritter continues in the same vein: "It would be unnatural to think that the beautiful lullabies and cradle-songs, of which hundreds exist in different languages and nationalities, were composed by martial barons, rough serving men or rougher peasants, and not by their wives or daughters. . . . And the melancholy life of the serf, watching her flocks on the green hills, or gathering wood for her hearth amid the implacable brambles, and the lonely lady of the castle, spinning or embroidering her cunning tapestries while she waited, sometimes for years, the return of father, husband, brother, lover—and then the anxious women of the fisher people—did they indeed endure their sorrows voicelessly? I cannot believe it; I have no doubt but that many of those simple, touching, heart-breaking melodies and poems were of women's creation." All this may be interesting speculation, but it is worthless in an inquiry after hard facts; nor has Mrs. Ritter much more firm ground to go upon when she emerges from the region of inference into that of record. She tells of the half-mythical Saint Cecilia and of Miriam, the prophetess, on whose behalf we are dared to say that her song of triumph was *not* her own composition. After this, with a mighty leap, the enthusiastic advocate brings us down to Josephine Lang, Fanny Hensel, Virginia Gabriel and Elise Polko—or Mrs. Meadows White and Mrs. Bartholomew—she does not seem to know anything. Having heard all that can be said by Mrs. Ritter, there is no need to discuss further the question of woman's musical barrenness. A few gifted members of the sex have been more or less fortunate in their emulation of men, and that is all. Not a single great work can be traced to a feminine pen.

The reason why half the human race—and that half the one most susceptible to the impressions from which music springs and to which it gives birth—should be thus non-productive offers a very interesting subject for investigation. Pursuing it, we first ask, "Is woman incapable of taking high rank as a composer?" To reply in the affirmative demands more boldness and less regard for the force of analogical reasoning than we pretend to possess. The position of woman as an executant of the highest class—a position which distinctly implies a measure of independent creative power—her actual achievements in composition, as far as they go, and her prominence in connection with arts of a kindred nature, all forbid the belief that her natural musical endowments can carry their possessor no farther than she has gone. How, then, is the unused capacity to be developed? If there be in woman's nature a stored force upon which no demand has yet been made, how can we reach it and turn it to account? Mrs. Ritter, unable to deny the *raison d'être* of the question, answers it thus: "But women have only lately realised the depth and strength of the science of music, and what long years of severe mental discipline and scientific training are necessary in order to master the art of

composition. . . . Mathematics, acoustics, psychology, languages, as well as general literary acquirements, the practice and technicalities of several instruments, and the science of music, must all be mastered by the aspirant in composition, and gradually, through the application and assimilation of long years of study, become the 'second nature' of his mind. . . . And why should not women of sufficient intellectual and especial ability to warrant the possibility of their attaining honourable distinction make an effort, and, discarding the absurd idea that composition is an affair of instinct, study to compose for immortality also? There is surely a feminine side of composition, as of every other art. And I would suggest the adoption of the science of composition as an elective, if not obligatory, branch of the higher course of study in ladies' colleges."

Mrs. Ritter clearly holds the opinion that composers, unlike poets, are made, not born; but it will prove unfortunate for woman's aspirations after higher musical honours if the advice of the American authoress be taken. Admitting that great composers are the outcome of long years of study devoted to mathematics, acoustics, psychology, and all the rest of it, then the "weaker sex" have little chance against men. Happily the facts are not as Mrs. Ritter puts them. A man, or woman, may be a great composer without crossing the *pons asinorum*, or making the smallest acquaintance with the "ologies." All knowledge is good, truly, and worthy to be desired; but the greatest masters of music contrived to do with singularly little, outside the range of their own art. Wherefore, let the pernicious theory that ladies' colleges can manufacture lady composers be put aside once and for all. The musical instinct—apart from which musical studies are no more useful than clothes on a skeleton—comes as a gift of God. It is a fire no man can kindle; and the function of the teacher with regard to it is simply that of direction and control.

Curiously enough, one short sentence in the extract from Mrs. Ritter's pamphlet, given above, touches the root of the matter, though the writer does not seem to have perceived it. "There is surely a feminine side of composition, as of every other art." Thus our authoress exclaims, and we agree with her; further, we strongly incline to believe that woman has failed as a creative musician because she has approached composition from the masculine side. Taught by men, looking at models fashioned by men, and always emulous of the art-work which men have produced, there is more than a possibility that her energies have been misdirected. In the analogous art of poetry the case is different. Poetic utterance is more spontaneous, less elaborate, and nothing like so heavily weighted with scientific incumbrance. Here the master with his rules and the classic with its commanding influence have less scope, the result being that feminine poetry has a distinct existence. There are passages in it which no man would think of writing, and could not write if he would. Take, as example, Mrs. Browning's description of a sleeping infant, in which occur these lines:—

There he lay upon his back,  
The yearling creature, warm and moist with life  
To the bottom of his dimples—to the ends  
Of the lovely, tumpled curls about his face;  
For since he had been covered overmuch,  
To keep him from the light-glare, both his cheeks  
Were hot, and scarlet as the first live rose  
The Shepherd's heart-blood ebb'd away into  
The faster for his love. And love was here,  
An instant, and the pretty baby mouth  
Shut close, as if for dreaming that it suck'd;  
The little naked feet, drawn up the way  
Of nestling birdlings: everything so soft  
And tender—to the little hold-fast hands,  
Which, closing on a finger into sleep,  
Had kept the mould of it.

This exquisite sketch is true feminine poetry, only possible to a woman. Surely female musicians might attain a corresponding distinctiveness by approaching their art as women and not as men. "The distinctions," says M. Scudo, in his essay on Teresa Milanollo, "which nature has established between the two sexes should display themselves in works of art, which are but the manifestation of the harmonies of creation. A woman who, when taking a pencil, pen, or music-sheet, forgets what are the character and the obligations of her sex is a monster who excites disgust and repulsion. For one or two who succeed in gaining a masculine celebrity which robs them of the mystery of grace and enchantment that forms their appanage, there are thousands who remain mutilated and become objects of general scoffing. They are neither men nor women, but something which has no name and no part in life. . . . No one debars the woman from enlightening her spirit and purifying her heart by solid instruction and by the culture of arts which open up infinite horizons, provided she remains within the limits God has imposed upon her. . . . A singer, an actress, a painter, a pianist ought to carry into the art they profess the distinctive qualities of their sex. Forgetfulness of this fundamental rule not only wounds decency, which is their prestige, but troubles the economy of God's work. In the human duality, the woman expresses the eternal sentiments of the soul, and her heart is a fountain full of tenderness and poetry. If she abandons the sweet empire of grace to look to other destinies . . . she disturbs the equilibrium of life, and her fall is inevitable." Underlying these vehement and, no doubt, exaggerated utterances is much pertinent truth, which may be summed up in the axiom—The woman artist should always regard her art from a woman's point of view. Were this done distinctiveness would follow. The result may not compare with the works of men for strength and comprehensiveness, but that is neither necessary nor desired. What we regard as both necessary and desirable is the emancipation of woman within her own musical domain. It goes beyond reason to imagine that she has nothing to say there, and no power of speech. A witty French writer once remarked that whenever he climbed a difficult hill, he always found a woman on the summit before him, but she could never tell how she got up. The only thing certain was that had she started with him in his fashion, he would have left her far behind. It will be of good augury for the sex and for music when some pioneer woman arises, who, having mastered the power of musical expression, consults her own nature and not the productions of men, when determining what to say and how to speak.

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No. XII.—ROSSINI (*continued from page 479*).

WITH the production of "Sigismonde," Rossini's wandering life among the minor theatres of Italy came to an end. Here, then, is a fitting opportunity for reciting the conditions, wholly strange to us, under which he had hitherto laboured. It is the more requisite to know them, because we may reasonably assume that they, rather than his own preferences, determined the character of his early works. If there be any disposition to charge our master with a careless levity of life that accepts the circumstances nearest to hand and has no aims beyond the day, let it be remembered that the duty of supporting his parents was recognised by him as a sacred obligation. For them he wrought at what his hands found to do on the instant, and because of them he preferred the

real, however poor and mean, to the visionary, however magnificent.

Stendhal, who spoke of what he well knew, has drawn the curtain from before the inner life of an Italian minor theatre in the days when Rossini was young, and his authority we follow in supposing that among the patrician inhabitants of a little town—say Reggio—is one who determines upon a season of opera with himself as *impresario*. He has, of course, an object in view, but hardly that of making money. There may be precedent for the expectation of gain: he remembers none for the attainment of it. Perhaps the *impresario* really loves art; but more often the pleasure he promises himself is of a different kind, and the town divines it accurately by speculating whether or no he will publicly give his arm to the *prima donna*. Concerning business details he does not much trouble himself. A deputy acts in his place, and presently, through the medium of an agent at Bologna or Milan, a troupe is got together—that is to say, a *prima donna*, tenor, *basso cantante*, *basso buffo*, second woman, and second *buffo*. These engaged, some unfortunate abbé belonging to the class of hangers-on at great houses writes a libretto for sixty or eighty francs. Then the composer—say Rossini—appears on the scene, to be made much of for fifteen or twenty days, during which time he looks at the poem and rates the poet. Rossini delighted in rating the poet, and mostly had good cause. "You have given me verses, but not situations!" he would exclaim; whereupon, after many excuses, the humbled rhymester would go away and indite a sonnet "to the glory of the greatest master of Italy and the world." Dining and dissipation over, Rossini summons the artists to the piano and studies their voices, since, in this case, the material is made for the tools, and not the tools for the material. Knowing what he has to deal with, and the first performance being due in three weeks or so, the master begins to compose, but not in the solitude of his study. Friends gather round and chat as he writes; they attend him to dinner and supper: and only in the dead of night can he be alone to jot down inspirations for development next day amid the noise of renewed conversation. Presently, rehearsals at the piano begin, and the idiosyncrasies of the artists have to be considered as best they may. Some are inconceivably droll. It is said of Crivelli, for example, that he would never sing his opening air unless the words "*felice ognora*" were introduced, as upon them he executed his most successful *roulades*; while Marchesi, the famous soprano, would always make his entry on horseback or on the top of a scenic hill. All such matters having been arranged by the composer, after due discussion by the entire town, the important night arrives. The theatre is of course crowded, for visitors have arrived from all the country round about, and some, the inns being full, will sleep in their *calches*, ranked along the middle of the street. Nothing is thought of but the new opera. The population gathers itself round the theatre with vehement interest. Doubly vehement are the demonstrations within, whether of pleasure or disgust. The audience shout and gesticulate after each number like madmen, till at last, perhaps, unanimous feeling finds expression in shouts of "*Bravo, maestro!*" Then Rossini rises from his place at the piano, makes three formal bows, reseats himself and goes on to the next piece. Having conducted for three nights—if the opera runs so long—the master receives his 800 francs, eats a farewell dinner, packs his portmanteau, and starts for the next town, to begin the comedy again.

After the manner here detailed did Rossini spend the early part of his career, but the more ignoble

drudgery ended for him when he received a visit at Bologna from Barbaja, director of the Neapolitan theatres San Carlo and Del Fondo. Barbaja was a shrewd man in his generation, and some say that he was unscrupulous, but the assertion may arise from envy at the fortune which made a millionaire of one who began life as an hotel waiter. Rossini's fame had, of course, reached Naples, and Barbaja had faith in it, despite the risk of introducing a stranger to the city which affected in musical matters the utmost self-sufficiency. On this point the Neapolitans were sensitive beyond common. Was not Paisiello still living amongst them? Did not Zingarelli preside over their Conservatorium? Had they not young men of talent rising up in their midst? What need, then, to take any notice of the favourite of the North? Barbaja was too great a man for such querulous conceit to turn aside. He went to Bologna, as we have seen, and engaged Rossini without a word being said as to terms. The master felt that he had to do with a Plutus, in whose eyes a few ducats more or less were as nothing, while Barbaja knew that an offer from him would be accepted in blind faith. Terms were settled later, and by these the composer bound himself to direct the music of both theatres and to write two operas per year, receiving in return 200 ducats (about £36) per month and a share, amounting to some £176 per year, in the profits of Barbaja's gaming-table.

On his arrival in Naples the master soon found that the envy of rivals had to be overcome, as well as the prejudices of a self-sufficient public. The attitude of Zingarelli was one of uncompromising hostility, an order being issued placing Rossini's scores in the *Index expurgatorius* of the Conservatorium. Paisiello took less decided ground, but used all his personal influence against the stranger, who, on the other hand, set himself the task of overcoming his opponents, not by intrigue, but by fairly conquering their admiration. In this spirit he wrote his "*Elisabetta Regina d'Inghilterra*," after a careful study of the means placed by Barbaja at his disposal. His plans were well laid in view of the end sought. The libretto, adapted from a French melodrama, abounded in dramatic situations; but the master treated them less with a view to propriety of expression than to dazzling effect. He knew his public and his interpreters, and took care to please both, even at the expense of the subject, where that course seemed needful. In the matter of artists he was excellently well served. A better representative of the English queen could not have been found than Mdlle. Colbrand, whose imposing person and grand style just suited the part. For the rest, Manuel Garcia impersonated *Norfolk*, Nozzani appeared as *Leicester*, and Mdlle. Dardanelli enacted *Mathilde*, Leicester's *innamorata*, and the precursor of Scott's Amy Robsart. Rossini's precaution, and the good luck which gave him such artists, secured a magnificent success. Neapolitan prejudice was overcome at a stroke. Even the overture—that to "*Aureliano*" more heavily scored; the same, by the way, which afterwards served for "*Il Barbiere*"—turned aside their distrust of the Northerner, and as the work went on they became, to use Stendhal's forcible words, "drunk with happiness." Rossini was now master of the position, with his foot on the necks of his enemies. Paisiello held his peace; and Zingarelli was commanded by the king to remove the interdict placed upon the interloper's scores.

Before dismissing the subject of Rossini's triumphant *début* upon the greatest Italian stage, reference should be made to the further steps of reform which "*Elisabetta*" signalled. We have already witnessed daring innovations on the part of the young master,

who sought to invest the serious dramatic stage with more life and charm. His Neapolitan opera carried on this work by finally discarding the violoncello or pianoforte accompaniment to recitative, and substituting for those instruments the string quartet. He retained the old form for *opera buffa*, but his fine taste led him instinctively to perceive that something more dignified and musically expressive was required for *opera seria*. It is worthy of note also that "Elisabetta" was the first opera in which he wrote his own vocal ornaments at full length. The master, we may easily suppose, had suffered much from the incapacity of singers to make their own *roulades* effective, and he here resolved to rid them once and for all of a liberty often abused. At the same time he did not draw a hard and fast line. Competent artists were permitted to wander from the text if it suited them to do so, and on one occasion Rossini called on Mdile. Sontag expressly to praise her original embellishment of an air in "Matilda di Shabron."

Having secured his position at Naples, the master accepted an engagement at the Teatro Valle, Rome, for the Carnival of 1816; the season beginning on December 26, 1815, when was produced "Torvaldo e Dorliska," a semi-serious opera, libretto by Feretti. This work did not add to Rossini's fame, owing in some measure to the silliness of the book; nevertheless, one fragment lives, and will ever live, as the letter duet in "Otello." Our composer never scrupled thus to use a second time the best numbers of his dead operas, and he has told us frankly that he thought he had a right to do so. When his complete works were issued, the master observed to a friend, "I am furious about that publication, which puts under the public eye all my operas together. The same pieces will be found there several times, for I thought myself entitled to take from my condemned works the numbers which appeared to me the best, and to save them from shipwreck by placing them in new ones. An opera hissed I considered quite dead, and now there is a general resurrection." Some remarkable personages took part in the performance of "Torvaldo e Dorliska," among them being Donzelli, the famous tenor; Galli and Remorino, the bassi, who were then at the height of their renown; and Madame Sala. No less a person than M. Panseron, the well-known author of Solfeggi, tolled the bell behind the scenes, "and," says M. Azevedo, with quiet humour, "acquitted himself of that delicate function with the most perfect precision." All this excellence on one side of lamps was not balanced by corresponding merit on the other. The orchestra of the Valle was so poorly paid that its members were compelled to eke out a living by working at various handicrafts. Thus the contrabassist was a saddler, and of him a good story is told. During one of the last rehearsals of "Torvaldo," Pietro's ponderous instrument was heard emitting some not very pertinent sounds during a vocal cadence which should have been unaccompanied. On remonstrance being made, the saddler answered with dignity, "I execute my part as it is written"; and so he did, the only possible objection being that he was playing, without knowing it, from a copy of the overture. Another anecdote on the same subject is worth recounting. A barber had waited on Rossini for some days after his arrival in Rome, and discharged his office with all respect. But when taking leave on the morning of the day appointed for a first orchestral rehearsal, the man held out his hand, saying, "Till our next meeting." "What!" exclaimed the astonished composer, and was coolly answered, "Yes; we shall see each other soon at the theatre. I am first clarinet." It is said that

however furiously Rossini stormed and raved at his Roman instrumentalists, he treated the first clarinet delicately, and told him of his faults in private, with angelic sweetness. He did not care to offend the man who had a razor at his throat every morning.

His work at the Teatro Valle accomplished, Rossini entered upon the memorable engagement to which the world owes his undying comic masterpiece, "Il Barbiere di Siviglia." The Nobil Teatro di Torre Argentino was this time the scene of his operations, and it may be worth while to give a translation of the contract made with the director of that establishment, the more because it shows the footing upon which composers stood in those days. The document, we ought in fairness to state, was first published in "Rossini, sa vie et ses œuvres," by the Brothers Escudier.

"By the present act, privately made, but not less binding on that account, and according to the conditions agreed between the contracting parties, it has been stipulated as follows:—

"The Signor Puca Sforza Cesarin, entrepreneur of the above-named theatre, engages the Signor Maestro Gioacchino Rossini for the Carnival season of the year 1816. The said Rossini promises and binds himself to compose and to put upon the stage the second drama buffo which will be represented in the above-mentioned season at the theatre named, using the libretto which will be given him by the said entrepreneur, whether it be old or new. The Maestro Rossini engages to deliver his score in the middle of the month of January, and to adapt it to the voices of the singers. He undertakes further to make any changes that may be necessary, either for the good execution of the music or for the convenience and exigencies of the singers.

"The Maestro Rossini equally promises and binds himself to be in Rome for the discharge of this engagement not later than the end of December in the current year, and to deliver to the copyist the first act of his opera, perfectly complete, on January 20, 1816, so that the partial and general rehearsals may be promptly made, and the piece brought out on the day which the director shall determine; the first representation being, at this moment, fixed to take place on or about February 5. Also, the Maestro Rossini shall deliver to the copyist, when desired, his second act, so that there shall be time to prepare and go before the public on the evening named above. In default the Maestro Rossini will expose himself to all damages.

"The Maestro Rossini further undertakes to conduct his opera, according to custom, and personally to assist at rehearsals of voices and orchestra as often as the director may desire, either in the theatre or elsewhere. He also agrees to assist at the first three representations which will be consecutively given, and to direct the performance at the piano. In recompense for his fatigues, the director undertakes to pay to the Maestro Rossini the sum of four hundred Roman scudi, as soon as the first three performances which he will direct at the piano are ended.

"It is further agreed that, in the case of interdiction or the closing of the theatre, be it through an act of authority, or for any other cause, the habitual practice in the theatres of Rome and of all countries under such circumstances will be observed. Moreover, the above-named director grants lodging to the Maestro Rossini during the term of his contract in the house assigned to Signor Luigi Zamboni."

We commend the perusal of this astonishing document to all who would make themselves acquainted with the conditions under which Italian composers laboured. How could there be satisfactory progress

when the creative musician was the slave even of his interpreters' caprices, and looked upon as a mere machine constructed to do certain work when and how the controlling hand should please? Nevertheless, it was under the conditions above set forth that Rossini gave his *chef-d'œuvre* to the world.

The subject of "Il Barbiere" was determined upon under peculiar circumstances. For some time the director of the Argentino had endeavoured to satisfy the Roman censor with a libretto, but all in vain. The officials detected "allusions" and condemned piece after piece. At length, as a kind of grim joke, Cesarini proposed the book of an opera which Paisiello had already set to music. This was accepted—perhaps to the astonishment of the director, and certainly to the extreme embarrassment of Rossini, who felt by no means disposed to commit an impertinence where the venerable Neapolitan master was concerned. But the terms of the engagement bound him, and in this strait—if Stendhal may be credited—he wrote to Paisiello, explaining the whole matter, receiving, in reply, a polite letter which approved the discretion of the papal police and seemed to favour the entire arrangement.

But if Rossini did not actually address Paisiello on the subject he took care to set himself right with the world by inditing an exculpatory address, studiously modest in tone, and calculated, one would suppose, to disarm hostility. Here is a translation of it:—

"The comedy of Beaumarchais, entitled 'Le Barbier de Seville,' is presented at Rome in the form of a comic drama, under the name of 'Almaviva, o' sia l'inutile Precauzione,' in order fully to convince the public of the sentiments of respect and veneration which animate the author of the music to the present drama in regard of the celebrated Paisiello, who has already treated this subject under its original title."

Called himself to undertake this difficult task, the Maestro Gioacchino Rossini, in order to avoid the reproach of daring rivalry with the immortal author who has preceded him, has expressly required that the 'Barbier de Seville' should be entirely reversed, and that new situations should be added for the musical pieces, adapted to modern theatrical tastes, entirely changed since the time when the renowned Paisiello wrote his music.

Certain other differences between the contexture of the present drama and that of the French comedy already named were caused by the necessity of introducing choruses, either to conform to modern usages or because they were indispensable to musical effect in so large a theatre. The courteous public are forewarned of this in order that they might excuse the author of the present drama, who, but for such imperious circumstances, would never have dared to introduce the least change into the French work consecrated by applause in all the theatres of Europe."

How completely this very proper address relieves Rossini from suspicion of arrogance in setting to music a theme already treated by a distinguished and venerable contemporary, no reader can avoid seeing. Something like the hand of fate appears in the whole matter. Firstly, the censor refused subject after subject till time ran short. Secondly, he accepted "Le Barbier" after it had been proposed more in jest than earnest. Thirdly, Rossini, by the terms of his engagement, was bound to work upon any book offered him, whether old or new. Out of such curious conditions sprang the immortal masterpiece of its author and its age.

Cesarini lost no time in setting our master to work. Indeed, there was no time to lose, and nobody felt this more keenly than Rossini himself. It is said that when Sterbini, the author of "Torvaldo," was introduced to him as his literary colleague in this

instance also, he asked, "Are you the man to come to my house and work without break or repose till the opera is completely finished?" The answer was "Yes," and forthwith the pair took their coats off to the task. Thirteen days later the task was over and done. The thing seems incredible, but no historical fact rests on better foundation; and for wonderfulness it ranks with, if it do not stand before, the composition of the "Messiah" and of the overtures to "Don Giovanni" and "Ruy Blas." Making every allowance for the spontaneity of Rossini's genius, we cannot look upon that thirteen days' toil without amazement, the greater because here was no *pièce d'occasion* written to serve a purpose and be forgotten, but a work which will endure as long as a taste for good music exists. Rossini was no doubt fortunate in his librettist, who had more than an average of Italian fluency in verse-making, and was, withal, of a most accommodating disposition, doing whatever the composer wished, and when Rossini ran ahead of him, as was sometimes the case, even adapting words to the music already written. Hereupon Mr. Sutherland Edwards pertinently observes in a recent biographical sketch: "The admirable unity of the 'Barber,' in which a person without information on the subject could scarcely say whether the words were written for the music or the music for the words, may doubtless in a great measure be accounted for by the fact that poet and musician were always together during the composition of the opera, ready mutually to suggest and to profit by suggestions." In this connection the fact should not be overlooked that Rossini resisted all temptation to avoid the labour imposed by his own tastes. He might—without offending the Roman public, who were used to it—have treated the dialogue in ordinary recitative, but though oppressed with the magnitude of his task, he preferred to accompany it with the delicious orchestral passages that play around the words so gracefully and with such continuous charm. We should remember this when the master is accused of artistic frivolity and of making music a mere minister to his vanity or his pleasures. During the whole of the thirteen days Rossini never left the house, having taken a characteristic precaution against inducements to do so by letting his beard grow. "If I had been shaved," he once said, "I should have gone out; and if I had gone out, I should have returned too late." Thus did he buckle sternly to his wonderful task. Meanwhile his enemies were no less strenuously preparing a warm reception for the new opera.

(To be continued.)

#### "ELIJAH" A COMPARISON OF THE ORIGINAL AND REVISED SCORES\*

BY JOSEPH BENNETT.

NOTHING is more interesting than to trace the steps by which a great work of art has been perfected. The process not only gratifies a natural and laudable curiosity, but is in the highest degree instructive. It admits us, so to speak, into the laboratory of genius, where, if we may not learn how to go and do likewise, because wanting that which is incomprehensible, we may at least know how to appreciate the patient toil with which a noble artistic thing is finished. Mendelssohn was emphatically a patient toiler, who touched and retouched as long as anything seemed wanting to his stern self-criticism. Of this his oratorio "Elijah" affords a prominent example. Amid the plaudits which followed the performance

\* A series of articles thus headed appeared in *Concordia* (1875), and carried the comparison to the end of the first part of "Elijah." It is intended to reprint them and finish the interesting task.—ED. M. T.

of that masterpiece at Birmingham in 1846—such plaudits as might well have satisfied the composer that his MS. was ready for the printer—Mendelssohn never lost sight of possible improvements. In scores of places his keen eye and critical judgment discovered reasons for dissatisfaction, and history tells how promptly he set to work, taking away here, adding there, and, in some instances, rewriting whole numbers. It is our present object to show precisely what was done by the master to his work between the Birmingham performance in 1846 and that at Exeter Hall in 1847, the year of his lamented death. This we shall do by comparing the original with the revised version, using a MS. copy written in Germany and brought over by Mendelssohn to England. This interesting volume, now in the possession of Messrs. Novello, Ewer and Co., seems to have been bound after the performance took place, and also, unfortunately, after a few of the sheets had been lost. Among the missing portions is that containing the duet form of the present trio, "Lift thine eyes," a copy of which, however, made from the separate parts by Mr. Bartholomew, very well stops the gap. The MS. contains directions for the organist "writ large" by Mendelssohn himself (which leads us to assume that it was used by the organist at Birmingham); and various notes, signed "F. M. B.," give added value to its pages.

We shall take for granted throughout that the reader is familiar with the printed version of "Elijah," or has it at hand for reference and comparison.

INTRODUCTION.—Recitative, "As God the Lord." A difference appears in the first bar; the bass trombone, instead of sustaining the tonic, descending to the subdominant, so that the passage introducing the voice stands thus:—



At bar 4 the accompaniment shows another variation—



and at bar 9 no horns sustain the tonic, while the cadence corresponds exactly with the opening phrase, the bass descending to the subdominant of A.

OVERTURE.—There is no overture in the MS., nor did Mendelssohn intend, at the outset, to write one. This appears from the fact that the chorus, "Help, Lord," is marked No. 2, and still more clearly from an examination of the original band-parts now in the possession of Messrs. Novello, Ewer and Co. These band-parts were copied in Germany, and there proved, as Mendelssohn remarks in one of his letters, that trouble might be saved the English professors at rehearsal. It was after this that the composer resolved upon adding an overture, a new first leaf being stitched into the parts, while the recitative, "As God the Lord," immediately preceding "Help, Lord," is pasted over. The similarity in the opening of "Elijah" and Handel's "Israel"—both beginning with a recitative—has often been pointed out, even as the first-named work now stands. How much greater is the resemblance in the original version, where the recitative leads directly to a chorus of complaint and supplication.

No. 1—Chorus, "Help, Lord." Instead of the exciting passage which now connects the overture with the chorus, the voices are introduced by violins alone, in unison, as thus:—

Other variations of a still more important character are noticeable. Between bar 26 (reckoning from the entrance of the voices) and the passage, "Will then the Lord," the MS. has three bars less than the printed score, while the whole of the music within the limits named is different. In its original form this part of the chorus was as subjoined:—

At bar 40 we have the following:—

In bar 42 there is no phrase for the bass voices, as now; while between bar 48, which in the printed score is immediately followed by the magnificent burst on B flat, and bar 52, the MS. contains a long passage afterwards excised or changed:—

In the choral recitative with which this number ends the alto phrase, "The suckling's tongue," &c., stands thus—

while that for soprano, "And there is no one," &c., breaks, at the cadence, into three-part harmony:—

No. 2—Duet and Chorus, "Lord, bow Thine ear." No variation.

No. 3—Recitative, "Ye people, rend your hearts." Mendelssohn rewrote this number from beginning to end, making it far less important and considerably shorter. It runs thus in the MS.:—

No. 4—Air, "If with all your hearts." Only one unimportant variation appears in this air, at bars 25 and 26, where the original melody is:—

No. 5—Chorus, "Yet doth the Lord." From the beginning of this number to the end of the chorale, flutes, clarinets, horns, and ophicleide are absent. Those instruments are added, however, at the change into C major on the words "His mercies on thousands fall." In the printed score the chorale, "For He is the Lord our God," is accompanied by oboes and bassoons as well as strings—a feature wanting to the MS. Another difference appears at the cadence of the chorale, which, instead of passing to the tonic from the subdominant, does so from the dominant seventh, as thus:—

No. 6—Recit., "Elijah, get thee hence." This recitative, like its predecessor, was wholly rewritten subsequent to the Birmingham performance. In the MS. it is accompanied by trumpets and four horns. Mendelssohn's original idea, afterwards improved upon, being to invest the angel messenger with the ordinary attributes of state and dignity. The number, in its first form, is subjoined:—

Strings only.

Segue Double Quartet.

No. 7—Double Quartet "For He shall give His angels." At bar 51 the MS. presents a slight variation from the printed score—

and again at bar 56 *et seq.*:

all the ways thou goest, they shall pro - tect . . . thee.

At bar 70 the printed score has a cadence (bars 71, 72, ending in 73) not found in the MS. The beautiful passage for violoncello immediately following is also absent, and the remaining bars of the voice parts differ so much that their quotation becomes necessary. They stand thus in the MS.:—

shall pro - tect thee, they shall pro - tect  
thee,

The brief *ritornello* is a bar longer in the MS. than in the printed score—the final chord being to that extent continued.

No. — "Now Cherith's brook." This recitative shared the fate of its two immediate predecessors, and was entirely rewritten, important changes being made also in the words. The original form is subjoined—accompaniments for strings only:—

E - li - jah, now Cherith's brook is dri - ed  
up, a - rise and de - part, and get thee to

Za - rephath; thi - ther a - bide. Be - hold, I have com -  
mand - ed a wi - dow woman there to sus - tain thee; and  
thou shalt want no - thing, nor she and her house,  
through the Word of God.

(To be continued.)

We cannot but think that it would be a great boon to the purchasers of instrumental music if the title-pages definitely expressed the nature of the pieces. Some short time ago we were desirous of procuring an arrangement of a well-known operatic chorus; and although outside the works shown to us it was said to be merely "arranged," the inside disclosed sometimes elaborate contrapuntal variations, sometimes arpeggios with the air swimming at the top, and very often extraneous matter, with brilliant passages to gratify the ambition of the executant. These are, however, by no means unusual instances; for, hearing that Mendelssohn's Concerto in G minor had been "encored" at a recent concert, we were anxious to see the copy the pianist played from, and found it to be a piece made up of scraps from the work, with "Mendelssohn's Concerto in G Minor" printed on the title-page. We may mention also that there are many Fantasias in which various themes by a certain composer are introduced, although the piece is professedly based only upon one of his operas, as an instance of which may be cited "Favarger's 'Oberon,'" as it is called, which contains a portion of "Der Freischütz," and the March from the "Concertstück." Perhaps, however, the most glaring of these deceptive compositions are those named "Transcriptions," for, in the majority of cases, instead of being "Transcriptions," they are distortions of the originals. Latterly, too, we find that this term has been used in a sense for which no justification can be pleaded. Assuredly a "Transcription" of a pianoforte piece for the pianoforte should strike us as being exceedingly like an arrangement of a song for the voice; but that this extraordinary manufacture is not only published, but played, is proved by a "Transcription" of Weber's "Invitation à la valse" appearing in the programme of a pianoforte Recital during the last season. It may exceedingly gratify to the vanity of a composer to show us what he thinks another composer *ought* to have written; but we confess to a preference for Weber, with all his weakness.

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THOSE who only know the banjo in connection with "nigger minstrels" will be surprised to learn that a periodical called the *Banjo and Guitar Journal* is published in Philadelphia every month, and in the number forwarded to us the editor says, "There is no doubt that our winter circulation will reach ten thousand copies." To prove, too, that the proprietor of this journal is thoroughly in earnest, we are told that "there is no part of the world where the English language is spoken" that the paper will not penetrate. When we read such paragraphs as "Charles Schofield sells lots of banjos for Stewart. He has a company on the road playing 'Flashes';" and "Harry Shirley is with Billy Emerson's party," we may begin to doubt whether the instrument really holds the rank claimed for it; but as it is also stated that "Mr. D. C. Everest is forming a large class of ten ladies and ten gentlemen for a banjo orchestra, to begin operations next fall;" and that "in London and other parts of England the banjo is coming into general favour," we cannot but feel that we have a right to suspend our judgment and wait for results. The owner of the journal in question is also a publisher of music for the banjo; and in issuing publications of a higher grade for the instrument he boldly announces that he "will not waver until the highest pinnacle of the art is reached." Of course he is pestered with questions by those who are anxious to reach "the highest pinnacle" at once; but he is equal to the occasion, and answers his correspondents thus: "Give us time! Rome was not built in a day. Solomon was a wise man, and Job was a patient one, but they were not in the banjo business." All this shows a vigour and firmness of character most essential in one who caters for the public, and we wish him every success. The "world-famed March for the Banjo, called 'The Roarer,'" which he advertises, we have not yet heard of; but London is slow in receiving new compositions.

THAT "cheerful musical society" which we so often see in advertisements offering board and lodgings, has always been with us an exceedingly difficult item to realise in the catalogue of attractions. Music in the evening—and indeed in the morning too—is a very important element in our daily life; but even the most ardent lover of the art would scarcely, we think, like to be made a listener at a concert whenever and wherever the executants please. In proof, however, that so sympathetic and sincere a friend as music can be converted into a tyrannical and overbearing enemy, we may cite not only the "happy homes" already mentioned, where in spite of your desire to read or converse, you are compelled to bear with the performance of some mediocre amateurs; but the hotels, in the coffee-room of which some evil-disposed person has persuaded the landlord to place a pianoforte, and where consequently many visitors think that they are contributing to the pleasure of those present by playing all the scraps from their *répertoire* of pieces that they can possibly recollect. An example of this has recently occurred in our own travels; and although it is true that the performer turned occasionally to those in the coffee-room, who were either poring over the evening papers, or anxious for a little quiet after their day's exertion, and trusted that "the music was not an annoyance," a courteous "by no means" in reply might be tolerably well assured. Of course it may be said that this is representative of the "cheerful musical society" already alluded to; but then it appears to us that in many cases the "cheerfulness" is all on one side. Suppose, for instance, some persons who imagined themselves gifted with powers of recitation were to exercise these powers in a room full of strangers

unasked by those around them. It would most assuredly prevent everybody from doing anything else but listen—yet either in a private house or the coffee-room of an hotel, where similar musical inflictions are tolerated, it would only be passing the evening in "cheerful oratorical society."

In perusing country newspapers we constantly meet with scraps of musical information so thoroughly untrue that we cannot but wonder how they can possibly have originated. As a companion to our collection of strange criticisms, of which we have already spoken, it is possible that we may make a selection of the most striking of these pieces of manufactured news and issue them some day in one volume, under the comprehensive title of "Curious Cuttings." But, much as we have been surprised at these paragraphs in English papers, it is unquestionably in the American journals that we have seen the most startling announcements respecting art and artists in England. Many of these we have, from time to time, given specimens of, with an expression of astonishment at the source from which they could have sprung. Absurd, however, as these assertions are, no difficulty can be found in understanding them; but we have now to present to our readers a clipping from a paper published in the United States, which assuredly must puzzle everybody to comprehend: "Mr. Mann, the manager of the Crystal Palace Concerts, has at last received his long-talked-of benefit; Macfarren's Festival Overtures opened the program of Beethoven's Choral (9th) Symphony. The lady soloists were Mme. Perchka-Leutner, of Boston; Jubilee Days, Mrs. Hutchinson, and Miss Hope Glenn. Addresses were made by Prof. Macfarren, and Mr. George Grove, author of the popular Dictionary. A floral testimonial was presented to Mr. Mann by the ladies, on behalf of the choir." American readers may certainly gather from this extraordinary haze of words that a presentation of some kind has been made to the director of the Crystal Palace Concerts; but how the "program of Beethoven's Choral Symphony" could have been opened by "Macfarren's Festival Overtures" must, we fear, remain a mystery only to be unravelled either by the author or the printer of the paragraph.

If, as we often hear it stated, compositions of high merit make their way but slowly through the world of music, assuredly M. Gounod's new Oratorio, "The Redemption," is an exception to the rule. Its great success at Birmingham only dates a few weeks back, and yet we already find the work announced for performance in London, at the Albert Hall, on the 1st November (conducted by the composer); at the Bristol Festival (also probably conducted by the composer); at the Crystal Palace, November 18; and at the following places: Brighton, Edinburgh, Glasgow, Dundee, Wolverhampton, Manchester, Liverpool, Reading, and Toronto (Canada). Negotiations are likewise pending with Paris, Vienna, Brussels, Hamburg, Antwerp, Geneva, Rotterdam, and other Continental cities; also with New York and various places in the United States. As the personal influence of the composer was so sensibly felt by all the executants on the production of the work, it is gratifying to find that M. Gounod will conduct it when first heard by a London audience, and we trust that he may also be induced to direct its performance at some of the most important cities on the Continent.

MUCH as we have always felt gratified at the success of Mr. Carl Rosa's Operas in English, we could not help regretting that English Opera has hitherto had but a comparatively small place in the

scheme. During the coming season, however, it is announced that a new opera composed by Mr. A. C. Mackenzie entitled "Colomba," and founded upon Prosper Merimée's tale of that name, by Mr. F. Hueffer, is to be produced. This is indeed welcome news, for the antecedents of this young composer lead us to expect a work which will honourably represent English art. Besides the now well-known Cantata "The Bride," written for, and performed at, the Worcester Festival last year, Mr. Mackenzie is the composer of a piano-forte quartet, which was performed with much success at the Monday Popular Concerts, the "Burns" Symphony, played at the Crystal Palace, and also at many places in Germany, and spoken highly of by Liszt; and the new Cantata "Jason," which will be produced at the Bristol Festival during the present month.

#### THE BIRMINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It has been often said that difficult as it is to gain a reputation, the difficulty of maintaining one when gained is infinitely greater. Never has this truth been more keenly felt than by those who have from time to time had the direction of the Musical Festivals at Birmingham; for the fame of the meetings having been firmly established, not only at home but abroad, the Festival Committee has gradually assumed the importance of a representative national body, the composers selected to supply new works for performance being presumably only those who had most fairly earned an honour so universally recognised. It is unnecessary here to say more than that a recent change in the management has been the cause of more vigorous counsels in the preliminary deliberations upon the arrangements for the present meeting; and we need only point to the results in proof that the time has arrived when success can only be secured if thoroughly well deserved. The circumstances which led to the production of M. Gounod's Oratorio, the "Redemption," at this Festival, and the exceptionally large sum paid to secure it, have already been mentioned in THE MUSICAL TIMES; but not until its publication has the precise design of the composer been declared. The following Commentary by the author, printed at the commencement of the Oratorio, will, we are certain, therefore be read with interest: "This work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church. These facts are: 1. The Passion and the Death of the Saviour. 2. His glorious life on earth, from His Resurrection to His Ascension. 3. The spread of Christianity in the world through the mission of the Apostles. These three parts of the present Trilogy are preceded by a Prologue on the Creation, the Fall of our first parents, and the promise of a Redeemer." In accordance with the spirit of this announcement, the composer, as will be seen, calls his work a "Sacred Trilogy," but there can be little doubt that, from its importance and dimensions, it will be more often termed an "Oratorio." In justice to M. Gounod, too, it would be well to remove an impression which we have found to exist, that, because the composer has most emphatically declared the "Redemption" to be "the work of his life," he employed the whole of his artistic life in writing it. The best reply to this will be again to quote the words of the author in a note appended to the printed copy of the Oratorio: "It was during the autumn of the year 1867 that I first thought of composing a musical work on the Redemption. I wrote the words at Rome, where I passed two months of the winter 1867-8 with my friend Hébert, the celebrated painter, at that time

Director of the Academy of France. Of the music, I then composed only two fragments: 1. The March to Calvary, in its entirety; 2. The opening of the first division of the third part—the Pentecost. Twelve years after, I finished this work, which had so long been interrupted, with a view to its being performed at the Festival at Birmingham in 1882." The truth is that the Oratorio sprang originally from the desire of a deeply religious man to colour with a musician's art the solemn events upon which Christianity is based; and that although, no doubt—as a painter frequently observes in nature materials which he afterwards moulds into a definite form—M. Gounod had often previously reflected upon these sacred scenes with the mind of a musician, it is only within the last twelve years that they have assumed the tangible shape submitted at this Festival to a critical Birmingham audience. As might be anticipated from the antecedents of the composer, the work, which was conducted by M. Gounod himself, has attracted enormously—the demand for tickets at each representation, indeed, being so much in excess of the supply as fully to justify even a third performance—and although its permanent place in the estimation of the public is now assured, it will not be forgotten by art-lovers that, as with Mendelssohn's "Elijah," it is to this important Midland Festival that they owe the first revelation of its beauties.

Gade's Cantata, "Psyche," has also proved the wisdom of the committee in obtaining a work by one who in his "Crusaders" and "Zion" has evidenced both his dramatic power and command over orchestral resources. His presence as Director of his new composition was—as in the case of M. Gounod—an important element in its success; and it should here be mentioned as a distinguishing feature in the negotiations for original works at these Festivals that the composers of them are usually secured to conduct their first performance. Sir Julius Benedict's "Graziella"—originally intended for the last Norwich Festival—was likewise an interesting novelty. The name of this composer is too famous to allow of a new work of his to wait for a hearing, and the Festival Committee felt assured that any fresh appeal from his pen would be cordially welcomed. Mr. Gaul had yet to be tried in a work of great importance, but his former compositions inspired confidence in his powers; and as the fostering of talent, as well as the recognition of it when fully acknowledged, has always been one of the guiding principles in the counsels of the Festival Committee, the choice was indeed well justified. The "Orchestral Serenade" of Mr. Villiers Stanford, and the new Symphony of Mr. Hubert Parry—both composers already well known to the public—complete the list of important new works contributed to a programme assuredly hitherto unrivalled in novelty and interest at any Musical Festival in the world.

We are glad to find that neither the production of so many novelties nor the alleged "advanced" taste of the day prevented "Elijah" from occupying its accustomed place in the programme. At this great Festival, indeed, Mendelssohn's Oratorio is invariably looked forward to with the keenest interest as the inaugural work; for although familiar, not only to the executants but to the audiences of the town where this immortal composition was first heard, it is only with such an unrivalled body of artists, vocal and instrumental, as we find assembled at these meetings that a truly worthy tribute can be offered to the memory of the composer on the very spot which thirty-six years ago he so ennobled by his music. The permanent triennial celebration of this event should be looked upon as a sacred trust by all who have authority in the arrangements for the Festival;

for "Elijah," it must be remembered, was written for Birmingham, and Birmingham should ever bear a pride in showing its appreciation of the honour.

The Festival commenced on Tuesday, August 29, the entrance of Sir Michael Costa into the orchestra being the signal for a burst of applause, expressive alike of the public estimation of his talent, and of gratification at his perfect restoration to health. After the singing of the National Anthem—which was given first by the sopranos in unison, afterwards by the altos, and then by the full choir and orchestra—the well-known Recitative of Mr. Santley announced the opening of Mendelssohn's "Elijah." The overture was extremely well played, and the pathetic chorus in which the people appeal for mercy under their sufferings at once proved the exceptionally fine powers of the choir, the Choral Recitatives which follow being also given, not only with perfect intonation, but with a tenderness of expression which evidenced the result of excellent training. The duet with chorus, "Zion spreadeth her hands,"—too often but imperfectly rendered—found able exponents in Miss Anna Williams and Madame Trebelli. We have seldom heard Mr. Lloyd sing the solo "If with all your hearts," with more feeling; yet although the long pause upon the A flat undoubtedly shows his perfect command of the upper notes of his register, it accords not with the placid character of the words. In other respects his reading of the song was faultless. The double quartet—the principal vocalists being assisted by Miss Eleanor Farnol, Messrs. Woodhall, Horrex and Campion—was most carefully sung throughout; and in the great duet between the *Widow* and the *Prophet* Miss Anna Williams threw such dramatic feeling into the exquisite phrases with which Mendelssohn has coloured this scene as to appeal most powerfully to the listeners, and even to cause a murmur of satisfaction amongst an otherwise reverent audience. The singing of Mr. Santley throughout the declamatory portions of the first part was of the highest order, his taunts to the Baal priests being delivered with even more than his accustomed energy; and mention must also be made of the excellent manner in which the contralto music in this part was rendered by Madame Trebelli, who although scarcely perhaps heard at her best in Oratorio, is always artistic in everything she attempts. The Baal choruses were given with wonderful effect, and the culminating point of the first division of the Oratorio, "Thanks be to God," was sung so perfectly as effectually to disarm criticism. In the second part the great features were the fine rendering of the air, "Hear ye, Israel," by Madame Albani, the singing of Madame Patey in the Jezebel music and also in the air, "O, rest in the Lord"—which, for the due preservation of the continuity of the Oratorio, we are glad to say was not encored—the perfect rendering of the Trio, "Lift thine eyes," by Madame Albani, Madame Trebelli and Madame Patey, and the two solos, "It is enough," by Mr. Santley, and "Then shall the righteous," by Mr. Lloyd; the chorus-singing throughout being remarkably good, even for the world-famous Birmingham choir. In so fine a performance of this work, indeed, its essentially dramatic character was so fully revealed—we could not help again feeling that the true intention of the composer was destroyed by giving the music of the *Youth* to the vocalist who represents the *Widow*, and that of the consoling angel to the singer who declaims the impassioned part of *Jezebel*. Certain reasons may—and indeed do—exist why such an arrangement may be convenient; but art is inexorable in its demands and cannot grant a licence to infringe its laws for the mere sake of "convenience."

The evening Concert commenced with Sir Julius Benedict's Cantata, "Graziella," conducted by the composer. As at the rehearsal in Birmingham on the preceding Saturday Sir Julius was seized with a fainting fit which brought the proceedings to an abrupt termination, it need scarcely be said that his appearance on the platform to conduct his work was greeted with a storm of applause which must have convinced him how heartfelt was the sympathy with his temporary illness. "Graziella" is a dramatic Cantata in three scenes—so dramatic, indeed, that it is treated in the printed book of words almost as an Opera, the scenery and action being indicated throughout. The libretto is written by Mr. Henry Hersch and modelled somewhat upon the style of the poetry of the late Mr. Bunn. The plot may be briefly explained as follows: *Graziella* is beloved by *Renzo*, but does not return his passion, declaring that her heart is, and ever will be, free. *Gennaro*, *Graziella*'s father, is shipwrecked during a violent storm, and *Graziella* promises her hand to any one who will save him. *Renzo*, at the risk of his own life, puts out to sea, and is successful in bringing *Gennaro* safely to land, claiming her hand as his reward. *Alonzo*, a Venetian noble, supposed to be a poor artist-student, is also in love with *Graziella* and presses his suit, when she reluctantly confesses her engagement to *Renzo*, made through gratitude, not love. *Renzo* overhears this, releases her from her vow and enlists. *Alonzo*, having to gain the consent of his mother to his marriage, sails to Venice accompanied by *Renzo*. This consent is refused, *Renzo* is killed in battle, and *Graziella*, finding that she has lost a true lover, in despair takes the veil, just as *Alonzo*, all obstacles being removed, returns to claim her as his bride. The scene of the Cantata is laid at a fishing village on the cliff at Procida, and the work opens at sunset, when the fishermen and villagers are preparing for a dance, with a brief instrumental introduction in A minor, leading to the tonic major, in which key a joyous chorus of simple construction commences, the voice parts being surrounded by appropriate melodic figures in the accompaniment. Especially effective is the Tarantella figure in 6-8, which is alternated with passages in 2-4 time, the movement concluding with much animation. The entrance of *Graziella*, preceded by a few short phrases, shows that we are to expect some florid music in the Italian school, her first short solo, unaccompanied, being a conventional solfeggio, running up to C in alt. Her song, "Lovers' vows," is exceedingly popular in character, the two cadences preceding the change of tempo affording ample opportunity for vocal display. The short instrumental movement, during which the storm rises, and the scene descriptive of the ship striking on the rock contain some good dramatic writing, and the action is well carried on in the following aria, at the beginning of which the *Miserere*, sung by the chorus, is woven in with *Graziella*'s solo, the scene ending with a quartet and chorus. The animation and bustle of this number are well sustained; but we scarcely understand why a gong should be substituted for the bell, for which there is a direction in the score. *Alonzo*'s song, "When first this lonely shore I sought," preceded by a recitative, is in the commonplace ballad form; but better music follows, especially in the trio, "Think of me sometimes"—in our opinion the gem of the whole work: indeed, did our space permit, we could mention many points in this trio not only good as abstract music, but as specimens of that sympathetic setting of words which, although a matter often disregarded by composers, never fails to make itself felt with an audience. The following scene, in which *Renzo* cancels *Graziella*'s vow, has many dramatic and effective phrases. We care not much for *Renzo*'s ballad,

"The shipwrecked heart" (although it was encored); but the quartet in which the lovers take leave of *Graziella* and the Sailors' Chorus may be cited as good and thoughtful numbers, the orchestration often colouring with much effect the varied dramatic situations of the scene. *Graziella's Scena*, which commences the next scene, has some good declamatory passages, the last of which, commencing in E flat, and passing into C major, in which key the number dies off, is extremely effective. In the Recitative and Aria for the *Abbess*, beginning with a brief organ prelude, the consolatory words of the text are set with appropriate simplicity and earnestness. This was well sung by Madame Patey, and encored. After this, however, the music seems somewhat hurriedly put together; but the placid chorus of Nuns, which immediately precedes the finale—ending upon the keynote, prolonged for five bars in the soprano part, with a chromatic descending progression for the altos—is happily expressive of the words. The part of *Graziella*, assigned to Madame Marie Roze, received a rendering throughout which must have delighted the composer as assuredly it did the audience. The difficult passages constantly ascending to the extreme notes of the register were thrown off with the utmost ease; and in the expression of the words the vocalist almost made the audience forget that she was a foreigner. In the small part of the *Abbess*, Madame Patey was highly effective. Mr. Lloyd sang with much earnestness throughout, being especially successful in the dramatic portions of the work, and Mr. F. King was everything that could be desired in the music assigned him. The Cantata was received with much favour, and the composer was overwhelmed with applause on quitting the orchestra. The second part of the programme was miscellaneous, a decided feature in the instrumental portion being Cowen's Suite de Ballet "The Language of the Flowers" (conducted by the composer), one of the most charming works of this rising artist. All these pieces are remarkably fanciful, but the grace and delicacy of No. 3, the "Fern," and No. 5, the "Yellow Jasmine," elicited a storm of applause, the last named being enthusiastically encored. The vocal pieces included "Ah, quel giorno," by Madame Trebelli; "Ocean, thou mighty monster," by Miss Anna Williams; "Deeper and deeper still" and "Waft her angels," by Mr. Maas; and the quartet, "Mezza notte," from "Marta," by Miss Williams, Madame Trebelli, Mr. Maas, and Signor Foli. The part commenced with Costa's March from "Eli," and concluded with Berlioz's fine Overture to "Benvenuto Cellini," which seems now fast obtaining the recognition due to its merits.

On Wednesday—the "'Redemption' morning," as it was generally called—the approaches to the Town Hall were so thronged that it was with the utmost difficulty any person not going to the Festival could make his way through the crowd. Indeed, within our memory of these meetings we can recall no such excitement in the town, and in the building itself there was not even standing-room, many visitors who had come from a distance, as we were informed, and were unsuccessful in the ballot for admission, preferring rather to secure tickets with a knowledge that no seat could be provided for them than to return without hearing the work. The rule forbidding applause during the sacred performances did not prevent M. Gounod from receiving an ovation on entering the orchestra to conduct his Oratorio; but this cordial demonstration to a well-tried artist was hushed, as if by magic, when the first notes of the work were heard, and the eager audience became at once transformed into a reverential congregation.

It is a proof of the earnestness with which M. Gounod has worked at this Oratorio, that instead of

satisfying himself with a libretto prepared to his hand he decided to compile it for himself, thus moulding the subject into the form which he conceived would be best suited for musical illustration. That he has thrown it into a dramatic shape is, we think, one reason why the interest is never for an instant lessened; the vividness of the events being heightened by the personality of those who take part in them as materially to deepen their solemn import upon the listeners. One distinguishing feature in the composition is that, although the incidents are related by two Narrators—a tenor and bass—their music, instead of being used as a mere link between the several important pieces occurring in the work, is intimately connected with the most melodious and sympathetic orchestral figures, so that the narrative is carried forward equally by the voice and instruments. The work is divided into three parts—the Passion, the Resurrection and Ascension, and the Pentecost—preceded by a short Prologue, representing the Creation, the Fall, and the Promise of Redemption. That the composer has approached his theme with an earnest feeling for its sacred character is manifest throughout the composition—which, as we have already said, has occupied his mind for twelve years—and in no respect is this more shown than in the fact of his purposely abstaining in his choral movements from any display of contrapuntal knowledge beyond that which seemed naturally demanded for the due musical illustration of the scenes and incidents of the religious drama. The exquisite theme which, in the fashion of the day, may be termed the *leit-motif*, expressive of the Redemption, appears first in the Prologue, and runs, like a thread of gold, through those portions of the work where the mission of our Saviour is dwelt upon, reflecting on the hearers a sense of that holy calmness and serenity with which He, in the divinity of His nature, met the scorn and persecution of His enemies. Apart from this, the melodious beauty, not only of the narrative portions already alluded to, which are incidentally woven in with the various scenes—for there are but few detached solos—but of the rich orchestral accompaniments which form so integral a portion of the work, appeal most powerfully to every ear, and will no doubt materially help to place the Oratorio as high in popular as it will unquestionably be in artistic favour. It must also be said that, in accordance with the design, which the composer has steadily adhered to, of preserving the continuity of his Oratorio, the choruses never assume the form of set compositions which would be equally as effective if transferred to another work, but grow up naturally from the progress of the incidents; and so thoroughly has the endeavour to faithfully realise the situations in which his choral movements occur been carried out, that, especially in those for the celestial choir, he has indicated exactly the number of voices to each part—a precaution which is productive of the happiest result.

We have already said that the Oratorio commences with a Prologue, and this, although brief, effectively prepares the listeners for the events which follow. An instrumental movement in C major, beginning upon a tonic pedal, *pianissimo*, leads to a creeping ascending chromatic passage commenced by the violas, and joined by the other strings in contrary motion, and this is succeeded by a passage of chords, the many chromatic progressions thus early indicating a feature prevalent throughout the work. The tenor narration chiefly upon B, the dominant of the key, at the beginning, is afterwards woven in with a melody for the orchestra; and at the words describing man's revolt, the bass continues the narrative, accompanied by a sequence of augmented triads in their first

inversion, an unusual, but by no means ineffective, progression. The tenor narration is then resumed; and here for the first time a portion of the "Redemption" theme is heard as a violin solo, soaring above the notes of the voice with charming effect. The Choral, the "Promise of Redemption," is preceded by the theme, now fully developed, and dies off at its conclusion, upon a pedal bass. This Choral is sung by the Celestial Choir, accompanied by the organ, and the excessive delicacy with which it was given fully proved the importance of assigning only a definite number of voices to each part. Part I. begins with a narration by the bass of the Persecution and Condemnation of Christ, with an appeal from the Saviour to His enemies—pathetic indeed in its simplicity—and a second bass narration accompanied with a choral-like theme on a tonic pedal. The March to Calvary, for orchestra, soli, and chorus, is unquestionably one of the most finished and deeply considered pieces in the work. To comprehend thoroughly this dramatic and characteristic March, it must be understood that the persecutors are here active, and the persecuted passive. The brutality of the pagan force, and not the calm resignation of the Saviour, has to be represented, and that this is most successfully done seemed tacitly admitted by the many who after its fine performance seemed inclined to break the rules of the Festival, and applaud it with vigour. The March, in A minor, is succeeded by a Choral in E minor, "Forth the Royal Banners go" (the "Vexilla Regis prodeunt" of the Catholic Liturgy), accompanied throughout with an orchestral figure for the strings, which forms a pathetic commentary upon the mournful procession as it passes, the March being afterwards resumed. The bass then narrates how the women who followed "wept and bewailed Him," and that Jesus, hearing their words, turned and spake. The baritone solo which follows is, like all the music given to Christ, dignified, solemn, and replete with a tenderness of feeling which makes it stand apart from the rest, as in a great religious picture the figure of the Saviour makes itself felt, whatever may be the interest or importance of the surroundings. After this solo the March again occurs, but this time woven in with the Choral, in A minor, which is sung by the full choir. The effect of this fine scene was perceptible with the audience, although any audible manifestation of such effect was strictly forbidden: indeed a constant attendance at the sacred performances of these Festivals confirms our belief in the eloquence of silence; for we have often seen less real enthusiasm when a concert-room is ringing with applause than we witnessed on this occasion in the Town Hall. The Crucifixion commences with a tenor narration, sympathetically accompanied, the Redemption theme again breaking in with touching effect on the words "He, though His eyes are dim." The bass takes up the narration describing how "they blaspheme Him," and then, after an ascending chromatic passage, an orchestral figure occurs evidently intended to be identified with the events of the Crucifixion, as we find it afterwards, in another key, introduce the scene of the Two Thieves. Then comes a Chorus of mockers, the vividness of the incidents being admirably represented by the varied colouring of the orchestration as well as by the taunting character of the voice parts, the effect being increased by the recurrence of the Redemption figure ingeniously inverted. After the derisive Chorus of Priests, in D minor, and a brief tenor narration, the prayer of the Saviour, "Pardon their sin, My Father," comes with a pathos the intensity of which is heightened by the Redemption theme, which streams forth from the strings throughout. The "Reproaches" in which the

Saviour addresses the erring people is set as a chorus in D minor, the accompaniment being appropriately subdued, with occasional brief melodious passages. The scene, "Mary at the foot of the Cross," contains some of the most deeply religious music in the work. The Quartet and Chorus, "Beside the Cross remaining," preceded by a tenor narration, commences with a placid melody for the tenor, which is answered in the dominant by the alto, a second subject is then introduced, the original theme being afterwards sung in harmony by the quartet, and then by the full choir in octaves. The solo for Mary, "While my watch I am keeping," which follows, is a lovely flowing theme ingeniously engrafted upon the "Stabat Mater" melody in the Catholic Liturgy, which is sustained by the orchestra throughout. At the repetition of this by the full choir, the "Stabat Mater" subject is assigned to the organ, the orchestra having a sympathetic independent accompaniment. The sensation created by this truly sacred piece was again obvious, and there can be little doubt that it would have been demanded, had such concessions to popular taste been allowed. The words of the Impenitent Thief, preceded by the passage already alluded to as identified with the Crucifixion, are twice interrupted by a portion of the Redemption theme inverted; and those of the Penitent Thief, followed by the consoling assurance of the Saviour, are so excellently contrasted in colour as to place the scene with all its pathetic details most vividly before the audience, the Choral, accompanied by the organ, well expressing the feeling of faith and hope inspired by the solemn tragedy enacted. The narrative of the Death of Jesus, commenced by the bass, is followed by a graphic instrumental movement representing the Darkness; the narration is then continued—interrupted by the appealing words of Jesus from the Cross—by the tenor and bass, who unite during the representation of the Earthquake, the orchestration of which is masterly in the extreme throughout. After the incident of the conversion of the Centurion, a beautiful Choral, in the bright key of E major, fitly brings to an end the first part of the work, the impression upon the listeners, in spite of the injunction to the contrary in the printed books, finding vent in a spontaneous burst of applause, which was duly acknowledged by the composer.

The second part opens with a jubilant chorus, the orchestral effect of which is increased by the placing of four trumpets at the highest part of the orchestra. The real sublimity of this fine chorus is scarcely to be realised by description, the persistent reiteration of the tonic and dominant, by the trumpets, against the varied harmonies in the vocal part being thoroughly suggestive, in the highest sense, of the great event intended to be musically illustrated. The scene of the Holy Women at the Sepulchre is one which has evidently engaged the deep thought of the composer, and, although the utmost attention of the audience is necessary to follow the minute details of this piece, the broad effect of the music appeals to all with irresistible force. With muted strings, after a brief narration, the instrumental Introduction commences upon a double pedal, the music, of a distinctly pastoral character, being full of a melancholy beauty which happily describes the feelings of the pilgrims upon their journey. The trio, for three female voices, at the tomb is followed by a tenor narration, which leads to an effective solo from the Angel who appears to the Holy Women. This piece, accompanied by the harp, culminates in a point of much importance, the music gradually ascending until, as the composer tells us, "at the words 'He is risen' the melody and the bass suddenly move

by the interval of a third, thus expressing that Christ, by His divine power, has triumphed over the grave and over subjection to death." Commencing with the theme of the introduction to this scene, for the first time in a major key, and still on a double pedal, after a narration by the tenor, Jesus appears to the Holy Women, His solo being partially accompanied with the Redemption theme. The tenor then narrates how the Holy Women fell at the feet of the Saviour, and the number ends with a repetition of the introductory theme. The incidents of the Sanhedrim are then carried forward by the tenor and bass Narrators, the choruses which follow being remarkably dramatic; the fright of the Soldiers at finding the tomb empty, and the alarm of the Priests when informed of the miracle, being admirably depicted. The concluding chorus, in C minor, contains some fine harmonies as well as unisonal effects, and worthily terminates the scene. The two Narrators then unite, and in the Trio of the Holy Women, which follows, apart from the excellent manner in which the words "The Lord He is risen again," are set, a noticeable feature is the introduction of the Redemption theme for the first time in triple rhythm, a point not mentioned by the composer in his prefatory analysis of the work. The incredulity of the Disciples is well shown in a short chorus for tenors and basses, and this is followed by a lovely soprano solo, with arpeggio accompaniment by the orchestra, and afterwards combined with the choir, the effect of which comes like a ray of sunshine after a scene so exciting in the variety of its incidents. The tenor and bass then respectively narrate the appearance of the Saviour to the Apostles, in which once more occurs the Redemption theme, this time given to the violoncellos, and this is followed by one of the grandest choruses in the work, "Unfold ye portals." In every respect this great choral piece is a marvellous specimen of vocal and orchestral writing. In the breadth and simplicity of the harmonies we are occasionally reminded of Handel; but a special effect is gained by the alternation of the vocal phrases between the two choirs, the celestial choir, for sopranos in unison, being always accompanied by arpeggios *pianissimo*, and the terrestrial choir replying with solid and bold harmonies, supported by the strength of the orchestra. Afterwards the choirs are united, and the Chorus concludes with the Redemption theme, upon a tonic pedal, played by the whole orchestra and supported by the organ. Again at the termination of this part the applause was loud and general, a compliment which the composer was compelled to respond to.

The Pentecost begins with a melodious Choral, commenced by the sopranos and answered by the altos, the effect of the theme being heightened by a syncopated accompaniment. This is succeeded by a lovely soprano solo, most happily expressive of the peaceful character of the text, the opening theme being afterwards repeated by the full choir in octaves, and a brief coda. A tenor narration precedes an instrumental movement, representing the Apostles in Prayer, the principal phrase of which, on a tonic pedal, is extremely happy, and harmonised with the well-known skill of the composer. The Descent of the Holy Ghost is related by the Narrators, with varied figures in the orchestration, the scene concluding with a brief soprano solo—A Voice from Heaven—with an appropriate harp accompaniment. The "Hymn of the Apostles," which ends the Oratorio, has seven distinct numbers—the first where the Apostles proclaim the three great doctrines of the Incarnation of the Word; the second a quartet and chorus, "By faith salvation comes"; the third a chorus—His power manifested by miracles; the fourth

a quartet, "O come to Me"; the fifth a semi-chorus, the Beatitudes, the sixth a repetition of the theme of No. 1, with choir, orchestra and great organ, and the seventh a final coda. All these divisions have a specially distinctive character, and prove that the composer has fully retained that energy and earnestness at the termination of his work with which in 1867 he commenced it. The broad and striking subject in unison commencing the first chorus, which is afterwards repeated by the full choir, is intended, as the composer tells us, to recall the form and rhythm of the chants called "Proses" in the Catholic Liturgy. The following quartet and chorus is extremely happy, not only in the music, but in its applicability to the words; the Beatitudes, given in a semi-chorus, is a charming piece of placid harmony, and the final chorus, in which a fugal passage appears for the first time, closes the Oratorio most effectively and with due solemnity. Of the performance of this work it is impossible to speak too highly. The great choral points and gorgeous instrumentation received a rendering which must assuredly have even exceeded the expectations of the composer, whose intelligent and decisive conducting was an important element in the general success. Finer chorus-singing we have indeed never heard; for not only were the massive effects overpoweringly grand, but the delicate, minute details of the colouring were so accurately observed that it seemed as if each member of the choir were inspired with a resolution to prove that in Birmingham alone can new works of the highest character receive an interpretation worthy of their merits. The singing of Madame Albani, especially in the air with chorus, "From Thy love as a Father," was especially good; her whole heart indeed evidently being in the music allotted to her, although there was but small opportunity for individual display. Madame Patey sang with a true artistic appreciation of the deeply pathetic character of her solos, and lent valuable aid in the concerted pieces, as did also Madame Marie Roze, who deserves much credit for such important co-operation. The narrations of Mr. Lloyd and Signor Foli showed the result of a zealous study of the music throughout; although it is easy enough perhaps to sing the notes of a recitative, it is by no means a simple matter to make the audience feel them as the author intends for a. In the solos of the Saviour Mr. Santley was truly impressive, especially in the scene of the Crucifixion, signs where every phrase went to the heart of the listeners. Mr. W. H. Cummings, too, gave with much effect the solos of the Penitent Thief, and in those for the vocal. Impenitent Thief Mr. F. King was thoroughly satisfied, his services being also enlisted in some of the leading quartets. Indeed the triumphant success of the "Redemption" should be a matter of sincere congratulation, not only to the composer, but to the many who have so zealously worked to ensure such result.

Mr. Gaul's new work, written for the Festival called "The Holy City," comprised the first part of the Concert in the evening, and proved decidedly successful. The Cantata, being rather reflective than dramatic, gives much opportunity for that sympathetic colouring of the sacred words, the absence of which can in no degree be compensated for by a display of a profundity of learning; and we cannot but appreciate the modesty of an author who tells us in the preface to his Cantata that he has purposely avoided setting passages which have "already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio 'The Last Judgment.'" The instrumental Introduction, "Contemplation," commences with a phrase which prevails, according to the custom of the day, throughout the gallery,

Cantata, and this appropriately placid movement is followed by a chorus, tenor solo, and quartet, introduced by an organ solo. In this piece but little is attempted, the brief subject of the opening chorus, interrupted by a tenor solo, being repeated as a quartet unaccompanied, and then as a chorus with a moving bass, and a few additional bars at the conclusion. The tenor solo, "My soul is athirst for God," is effectively led up to by an enharmonic modulation from A flat to E major; and this is succeeded by an unaccompanied trio for three female voices, "At eventide it shall be light," modelled—perhaps somewhat too much—upon Mendelssohn's "Lift thine eyes." The pastoral chorus which follows, "They that sow in tears," is an exceedingly effective number, the flowing subject in 6-8 time, being followed by a well-contrasted unaccompanied choral movement in common time, happily expressive of the words "For God so loved the world." The theme already mentioned, which commences the introduction of the Cantata, now precedes a melodious mezzo-soprano solo—the voice part opening with a reminiscence of this subject in another time—and the first Part concludes with two choruses, the second of which, "Thine is the kingdom," contains a fugue which, although not developed to any great extent, is well written and appropriate to the words. Part II. commences with an instrumental movement, "Adoration," which has an attractive subject, the effect of which is aided by a figure in the accompaniment which prevails almost throughout. The movement, however, is somewhat too long, and becomes slightly monotonous in consequence. The bass solo, "Thus saith the Lord," one of the most important movements in the Cantata, derives much of its effect from the introduction of a Choral Sanctus, sung by a small choir to the typical theme of the work. The temporary interruptions of the solo by this choral phrase, and the conclusion of the piece by the Sanctus for the bass voice alone, the movement dying off with arpeggios for the harp, may be cited in proof of the care with which the composer has worked to colour his subject with a fidelity which shall display rather an innate religious feeling than an acquired technical knowledge. That power is ready when required is evidenced by the following chorus which intends for a double choir, "Let the Heavens rejoice," as truly which contains some good solid writing, although the sterner contralto and soprano solos which follow, we prefer the former, but both are melodious and thoroughly effective for the vocal. A duet for soprano and mezzo-soprano is satisfactorily followed by a quartet and chorus for female voices, leading to a bass solo, which is afterwards combined effectively with the chorus, a soprano solo at the conclusion, in which a long-sustained A flat is a prominent feature, adding much to the interest of the movement. The last chorus forms an effective finale to the work, a point worthy of commendation being the introduction of the solo voices at intervals unaccompanied, the "Sanctus" again being sung to the theme so often heard in the course of the composition. The applause was very general throughout the work, and the solo, "Eye hath not seen," sung by Madame Trebelli, was encored. Especially effective, too, was the Choral Sanctus, which was well sung and received with much favour. The other principal vocalists were Miss Anna Williams, Madame Patey, Messrs. Maas and F. King, Miss Emilie Harris lending her aid in a quartet. All these singers worked zealously to secure the success of the work, as did also Mr. Stockley who conducted, and the composer, being called for at the conclusion, bowed to the audience from the gallery.

Mr. Villiers Stanford's Orchestral Serenade which commenced the second part, was another novelty. The work, as might be expected from the antecedents of this composer, is decidedly symphonic in treatment, and, both from the inventive power and command over the orchestra, should take high rank amongst his numerous compositions. The first movement, in G major, has a well-marked subject, with which the second theme in the dominant is effectively contrasted. The development of these motives, although amply proving scholastic knowledge, is never dry; and especially in the concluding portion, where reminiscences of themes are used, the writing is free and effective. A Scherzo which follows, *prestissimo*, is fanciful and has some excellent points, especially in the trio, the theme of which is extremely melodious. The slow movement, a Notturno in E flat, has a charming *cantabile* subject, instrumented with much skill, a *foco più mosso*, in which excellent use is made of the horns sustained, giving much variety to the movement, which is assuredly destined to be the most popular in the work. An Intermezzo in C major is a Presto for the violins, with some effective contrapuntal writing against the restless principal theme, clever throughout and showing much knowledge of contrasted instrumental effects. This movement was encored. In the Finale the composer has thrown all his strength. The first theme, in G, is excellently scored, and materially aided by a fanciful accompaniment; the second subject, in the somewhat unexpected key of F, being afterwards used, slightly altered, in a lullaby Adagio in G, which forms a coda, upon a tonic pedal, and appropriately concludes the Serenade. The composer, who conducted his work, was warmly and deservedly applauded at its conclusion by a highly appreciative audience. The rest of the part was miscellaneous; the principal vocalists being Madame Marie Roze, Madame Trebelli, Mr. Maas, Mr. Cummings, Mr. F. King, and Signor Foli; Rossini's Overture to the "Siege of Corinth" terminating an unduly long concert.

On Thursday morning the "Messiah" attracted, as usual, a large audience, for Handel's masterpiece, with a Festival orchestra and chorus, and conducted by Sir Michael Costa, appeals with undiminished power not only to music-lovers, but to all who feel the influence of sacred art as an aid to religion. The rendering of the work on this occasion was unusually good, the choruses being given with even more than the precision and effect to which we are accustomed at these meetings. A great feature in the performance was the singing of the whole of the soprano music by Madame Albani, who it is almost needless to say gave with fine effect the well-known solos, many of which would doubtless have been encored in a secular concert-room. The contralto parts were divided between Madame Trebelli and Madame Patey, Mr. Maas singing the tenor, and Signor Foli the bass solos. The orchestra was excellent throughout, and the *obligato* to "The trumpet shall sound," well sung by Signor Foli, was played by Mr. Harper with his usual skill.

The first part of the Concert on Thursday evening was devoted to Gade's new Cantata "Psyche," conducted by the composer, who received quite an ovation on entering the orchestra. The subject of the work is one which lends itself readily to musical treatment, and especially to such treatment as we might reasonably expect from the charming works of the Danish composer already so popular in this country. Although the poem of Lobedanz, upon which the libretto is founded, departs from the well-known classic narrative of "Cupid and Psyche," it is doubtless better suited for a dramatic Cantata, and every praise is due to the Rev. J. Troutbeck, who

has performed his difficult task of adapting the Danish original to English words with much skill. The wrath of *Venus* on finding that *Psyche*, in the purity of her soul, had brought her no offering; the banishment of the maiden by the enraged Goddess to a rocky height, where she is to be delivered up to a demon lover; her release from this fearful spot by *Zephyr* and the *Genii*; her espousal to *Eros* on condition that she seeks not to know whom she has wedded; the separation consequent upon her desire to penetrate the secret, and instant passage to a lower world; her meeting with *Proserpine* and return to earth, and her reunion with *Eros* in an immortal life—are told in a series of scenes so full of poetical feeling as to present a charming outline for the genius of a composer to work upon; and that Gade, in the setting of this Cantata, has added one more to his many triumphs the warm applause of the Birmingham audience, for whom the work was especially written, has decisively proved. In a highly dramatic chorus, preceded by a short instrumental Prelude, which forms the introduction to the Cantata, the story is told of *Psyche's* presumed slight to *Venus*, and of the Goddess's revenge; the music illustrative of the happy and innocent life of the maiden in the "country of sunlight and gladness," where she was bred, being admirably contrasted with that of the scene of gloom and desolation on the rocky height to which she is banished. A point of much interest is the decree of the Goddess—an ascending chromatic phrase sung chiefly in unison, and accompanied with a *tremolo* in the orchestra—and this may perhaps be said to be a *leit-motif*, as it afterwards occurs whenever this dread sentence is referred to. The return to the major key after this, with a shadow of the opening phrase of the chorus, is extremely beautiful, and the repetition of the mournful words "Till her wailing is low" at the conclusion shows how much pains the composer has bestowed upon what may be termed the Prologue to the work. Part I. opens with an aria for *Psyche*, commencing with a wailing cry of anguish and an appealing phrase, on the dominant harmony of E minor, the solo which follows, happily reflective of her varied feelings, ending with a prolonged cry of horror at the prospect of her threatened punishment. The following trio for *Zephyr* and *Genii*, in the relative major, forms a charming relief to the preceding scene, the placid and simple melody, with a flowing triplet accompaniment, depicting with much truthfulness the consolatory words of the text. The reply of the Invisible Chorus to *Psyche's* anxious inquiries is appropriately refined and melodious, and this leads to a duet between *Psyche* and *Eros*, the writing of which is masterly throughout; the voice parts at first in dialogue, and afterwards united, being surrounded by rich and varied orchestration, which effectively sustains the interest to the conclusion. The first part terminates with an Invisible Chorus (in six parts), of blessing on the lovers, the contrapuntal effects in which are not only clear and well considered, but thoroughly in sympathy with the words throughout. The commencement of the second part reflects the happiness of *Psyche* and *Eros* in a charmingly melodic instrumental Scherzo, followed by a Trio and Chorus (encore), the Trio, especially, for *Zephyr* and *Genii*, having a theme of extreme beauty. In the succeeding number *Psyche*, refusing to be consoled by the *Genii* for the absence of *Eros*, in an impassioned solo—twice interrupted by the phrase descriptive of the sentence of the Goddess—gives vent to her long pent-up feelings of doubt, and, in a burst of frenzy, demands to know the fatal secret. This powerfully descriptive scene depends chiefly upon the vocal writing, the orchestra being judiciously employed to enforce the effect of the

voice parts. Many of the choral portions of the work are extremely beautiful, and in the fine solo for *Psyche*, in which she seals her fate, through gradual rise to the B flat in alto has a thrilling effect, the choral phrase, "Woe to thee," concluding calmly and sorrowfully one of the most dramatic numbers in the work. In the piece which follows, and the *Eros* bids farewell to *Psyche*, who pleads for forgiveness; and this is succeeded by an air for *Eros* who makes an appeal to *Zeus* for help, the part concluding with a bold and energetic chorus, "Thou art mighty, O Eros," well and effectively written, and including some excellent points of imitation. This chorus was redemanding. The third Part, "of the Lower World," contains but one number—"Shadows hover, sad and mournful"—consisting of soli and chorus. Commencing with a highly dramatic subject for the basses, which in altered forms pervades the movement, the writing evidences both the knowledge and imagination of the composer to the utmost advantage. The solo for *Proserpine*, who bids *Psyche* drink oblivion in Lethe's waters, the brief reflective choral passage the touching pleadings of *Psyche*, and her final release, by permission of *Proserpine*, form a scene of the utmost dramatic interest, the colouring being admirably contrasted, and so thoroughly consonant with the action as to rivet the attention of the listeners throughout. The air for *Eros*, "Still rests the morning twilight," with which the fourth part opens, has a melodious subject in 6-4 rhythm, the accompaniment singing the vocal theme, with unaffected but most appropriate harmonies. Two duets between *Psyche* and *Eros* follow, the second having some charming orchestral effects, at the termination of which the earthly regions are for ever left, and the Cantata *fermo* concludes with a fine Chorus of greeting to the heavenly abode, with occasional soli for the principal characters, the concluding bars, in which *Psyche* in an ecstatic burst of joy soars upward to the C in alto, in combination with the chorus, having a thrilling effect. We have endeavoured to draw attention to the salient points of Gade's work, but the charm of the instrumentation and effect of the vocal writing can be but faintly shadowed forth in words. Purer music was never written: the On it is not a bar throughout which seems the result of mere labour; and, although we are occasionally reminded of Mendelssohn, more especially in the treatment of the voice parts, the style is Gade's own. Upon the rendering of his Cantata the composer has every right to congratulate himself. Madame Marie Rosalie in the part of *Psyche*, was thoroughly artistic, in this was only her voice, but her dramatic feeling being most of advantageously displayed throughout the work. Madame Trebelli was excellent as *Proserpine*, and the solo Eleanor Farnol lent valuable aid in the trios, and second Mr. Lloyd and Mr. Santley gave the utmost effort to the music with which they were intrusted. The Mr. Cu composer was overwhelmed with applause at the conclusion of the work, and its success was indeed as decided as it was well deserved. Madam The second part of the Concert began with Mr. Hubert Parry's new Symphony, conducted by the composer. This work, although undoubtedly representative of the modern school of writing, differs not in construction from the established models. Opened with a well-marked theme in G major, carefully animated and appropriately harmonised, an effectively contrasted subject, commenced by the wind instruments, appears in due course, the development of these movements William proving that, although the composer has reverently studied in the good school of writing, he has dared to think for himself. The Andante in E flat has a strong, attractive theme, with a well-contrasted second sub-

ect, the dialogue passages for strings and wind being an especial feature in the movement, which, although amply worked out, wearies not by its length. The Scherzo contains much clever writing. By the introduction of two Trios it is, perhaps, somewhat unduly prolonged; but the themes are interesting, and the continuity of thought is unbroken throughout. The Finale is an elaborate movement, requiring for the due comprehension of all its details more than a single hearing; but it may be mentioned that the introduction of the principal subject of the first movement has the effect of establishing a link which much enhances the interest of the work. Every movement of the Symphony was warmly received, and the composer was loudly applauded on his retirement from the orchestra. M. Gounod's new song, written for the Festival and called "The golden thread," which followed, is a charmingly pure and melodious piece of writing both for voice and orchestra—the instrumentation, indeed, being as much a feature as the vocal portion—and its exceptionally good rendering by Madame Patey contributed materially to gain for it the success it so thoroughly deserved. The same composer's "Nuptial March," dedicated to H.R.H. the Duke of Albany, was also performed for the first time, and being secured a reception due to its exceptional merits onsonant to the fine manner in which it was interpreted. Like all M. Gounod's works, it is thoroughly original in thought, and its success is therefore more gratifying to the composer, since it is utterly uncompromisingly conventional.

Scored for the organ and band, with that Pygmalion-like knowledge of effect which alone can make this combination attractive, the National Anthem which steals unexpectedly upon the ear, treated as a *Canto Cantabile* with elaborate counterpoint, the repetition of the theme a fifth above having an extremely fine effect. The March elicited the most enthusiastic applause, for which M. Gounod, who conducted both upward in new compositions, bowed his acknowledgments. The remainder of the programme calls for no special notice, save that Miss Williams gave a fine rendering of Beethoven's "Ah perfido," and that one of the best performances of the Overture to "William Tell" ever heard was given by the band.

On Friday morning the programme commenced with Mozart's Symphony in G minor, which was magnificently played, and the last movement encored. Brahms's "Triumphant" was then given, and received a rendering so perfect as to ensure a cordial recognition, even from those who could not appreciate its more recondite beauties. The double choruses of this work were sung with remarkable precision, the tone of the choir being as fine in every respect as at the commencement of the Festival. Mr. F. King was the solo vocalist. Cherubini's Fourth Mass began the second part, the soloists being Madame Albani, Miss Williams, Madame Trebelli, Madame Patey, Mr. Maas, and Mr. Cummings, Mr. F. King, and Signor Foli. Especially in the solo "Laudate Dominum," with chorus, and the duet, "O Salutaris," with Mr. Maas,

Madame Albani's superb singing was a conspicuous feature, the other vocalists also rendering the music by which fell to their share not only with artistic finish, but with a deep religious feeling which materially contributed to the effect of the work upon the audience. Beethoven's "Mount of Olives," which terminated the programme for the morning, formed a fitting contrast-climax to what may be termed the "Selection day" of the Festival. The principal parts were sung by Miss Williams—who won golden opinions by her pure style of vocalisation—Mr. Maas, and Mr. F. King. The dramatic choruses of the work were most effectively done, and the duet, "We here shall surely find Him" creating a special impression.

A second hearing of M. Gounod's "Redemption," on Friday evening, confirmed us in all our impressions of the work at its first performance. The "March to Calvary," the scene of the "Holy Women at the Sepulchre," the impressive incidents of the Crucifixion, the sublime choruses, "Saviour of men," and "Unfold ye portals," produced an effect almost indescribable upon the vast audience assembled; and it is needless to say that all the solo parts were given with the intensity of expression which seemed to evidence that the vocalists had their heart in the work before them. In every respect the success of the Oratorio was triumphant, and we believe that had a third performance been practicable the Town Hall would again have been filled to overflowing. There was no applause during the performance, except after Madame Albani's solo, "From Thy love as a Father"; but between the parts, and especially at the conclusion, M. Gounod was cordially greeted, his retirement from the orchestra producing an overpowering demonstration. The National Anthem, conducted by Sir Michael Costa, gave the audience an opportunity of proving their loyalty to an artist who has sufficiently proved his loyalty to them; and after a splendid rendering of this piece the listeners gradually left the Hall, to reflect, we trust, upon the grand works which have been during the week submitted to them.

We cannot close our remarks upon this exceptionally attractive Festival without a sincere expression of admiration at the energy with which the preliminary arrangements were planned, and the highly successful manner in which they were carried out. The band, led with his accustomed ability by M. Sainton, has been thoroughly worthy of the occasion; and the choir, throughout a most arduous week, has fully sustained its world-wide reputation, and evidenced once more the excellent training of the indefatigable chorus-master, Mr. Stockley. All the new works have been conducted by their composers, with the exception of that by Mr. Gaul; and that Sir Michael Costa was not only enabled to take his accustomed place at the Festival, but to conduct with his usual unerring judgment, was, both with the members of the orchestra and the audience, a matter of the sincerest congratulation. With a passing word of commendation to the organist, Mr. Stimpson, who invariably uses his instrument not only with skill but with discretion, and warm recognition of the valuable services of the stewards—whose ready courtesy on every occasion forms one of the many agreeable reminiscences of the meeting—we take our leave of a Festival which, with a distinct recollection of several former triumphs, we consider one of the most memorable in the annals of these important art-gatherings.

We cannot yet state the exact sum which will be handed over to the General Hospital; but it is announced that the total amount realised is £15,011, showing an increase of £3,306 12s. 8d. over the receipts of 1879.

#### THE HEREFORD MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

If there were any danger of the Birmingham Festival at any time overshadowing the meeting of the Three Choirs, assuredly the Hereford Festival, which followed so soon afterwards, would have more than ever felt its influence. Cathedral performances of the great works in sacred art, however, have a special attraction which can in no respect be diminished whilst a high standard of efficiency in their rendering is maintained; and now that, by a few judicious mutual concessions, all opposition to their continuance is removed, the Three Choir Festivals may be confidently relied on, not only as a permanent agent for

the cultivation of a healthy musical taste, but as an important contributor to the funds of the excellent Charity for the benefit of which the meetings were originally established. Whether from fear that the great demonstration at Birmingham might draw away some of the usual supporters of their Festival, or merely to show an increasing loyalty to the cause, the citizens of Hereford determined to make this year memorable in the history of the meetings by decorating their principal streets so plentifully with evergreens, flowers, flags, and various appropriate devices that the visitors on arriving made their way through triumphal floral arches, had a "Welcome" waving over their heads in the main thoroughfares, and entered their hotels through a bower of green leaves. This is as it should be; for if the inhabitants of the three Cathedral cities show that they regard these triennial celebrations with the apathy which we have seen exhibited on some occasions, it can scarcely be expected that much enthusiasm will be felt by those strangers whose powerful sympathy with the Festivals it should be their desire to enlist.

On Tuesday morning, the 12th ult., as usual on the opening day of the Festival, the chief magistrate and the members of the Corporation of Hereford, accompanied by several representatives of the magisterial body, attended the Cathedral at the full Choral Service at half-past nine. The Canticles were sung to Wesley in E; and the anthem was Dr. Walmisley's "The Lord shall comfort Zion," the solos in which were excellently rendered by the Rev. J. H. Lambert and Master Tebbutt, one of Mr. Stedman's choir in London. Mr. C. H. Lloyd presided at the organ. The sermon was preached by the Rev. Sir George H. Cornwall, Bart., who took for his text John xiii. 34: "A new commandment I give unto you, that ye love one another: as I have loved you, that ye also love one another." This discourse, eloquent throughout in praise of music, especially dealt with the important subject of the presentation of Oratorios in Cathedrals. "It is idle," said the preacher, "to attempt to deny that there are difficulties connected with the production of sacred Oratorio in our Cathedrals, of which those who most actively support these Festivals are only too keenly conscious—the orchestra which recalls our secular concert-rooms, the reserving of seats by money payment, the difficulty of securing due reverence on the part of those engaged. We contend in a distinct act of worship these difficulties must be acknowledged; but if, on the other hand, these masterpieces of music are to be presented in a complete form, one in which both voices and instruments unite to form one harmonious whole, and none can be spared, in which only the most eminent singers in devoting their heaven-born gifts to the praise of God can adequately interpret these divine compositions—if this be the aim before us, may we not fairly claim a certain tenderness as regards those difficulties with which we have to contend?" This is precisely the spirit in which the subject should be met by the clergy; and we are glad to find that the Three Choir Festivals have so able a champion.

The first Cathedral performance—according to a custom which we hope to see long preserved—was Mendelssohn's Oratorio "Elijah," which was attended by a larger audience than that of 1879, a practical proof of its increasing attraction which needs no comment. Throughout the work the tone and precision of the choir were displayed to the utmost advantage; and had not some of the choruses been unduly hurried by Mr. Langdon Colborne, the Conductor, the choral performance would have been almost without a flaw. The solo vocalists were Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Santley, efficient aid being afforded in the subordinate parts by Miss Marian Fenna, Miss Lily Parratt, Messrs. Fredericks, F. Boyle, F. King, and Stanley Smith. With the exception of Miss Hilda Wilson, all the principal artists appeared in the same characters at Birmingham; and it remains therefore only to say that in the music assigned to her, especially in the air "Woe unto them," Miss Wilson sang with a refinement and intelligence deserving of high praise.

The programme at the Evening Concert in the Shire Hall commenced with Beethoven's Overture to "Egmont"—the playing of which deserved more appreciation than it received—and this was followed by the only work especially written

for the Festival, a setting of Collins's "Ode to the Passion" by Mrs. Meadows White. The composer, better known to the public as Alice Mary Smith, is no novice in the art of writing for voices and instruments in combination, having already produced a Cantata written to Kingsley's "Ode to the North-East Wind," which was performed with much success at a concert of the Borough of Hackney Choral Association, under the direction of Mr. Ebenezer Prout. In the present work she has essayed a somewhat higher flight, for the varied feelings necessary to be musical are reflected in the libretto she has chosen demand something more than graceful and even characteristic writing. Let us at once say that throwing aside all attempt to enrol herself amongst the composers of a more "advanced" school, she has modestly taken Handel as her model, and throughout her arduous task kept strictly within the bounds of her own legitimate powers. The result is—it even must be under such circumstances—a good honest piece of workmanship, of which the worker ought to feel proud. We cannot, of course, assert that the music strikes by its originality; but there is throughout much contrast of style, and we might even say that the portions demanding force and vigour are superior to those where melodious tenderness is required. In parts the orchestration is unduly heavy; but, as a rule, it is sufficiently sympathetic with the voices to inspire us with hope that the composer is not beyond profiting by a hearing of her own work: a lavish use of orchestral force is comparatively easy, even to the student, but reticence comes only with experience.

Mrs. White commences her work with a short instrumental Introduction in C major, leading to a chorus in tenor solo "Fear, Anger, Despair," beginning with a figure in the accompaniment carried on from the Introduction. At the change to the tonic minor, the choir sings a well-marked subject in octaves, with a flowing semiquaver accompaniment; and this is followed by a theme given out by the tenors, and answered in fugal fashion by the other voices. A tenor solo, "Anger," then occurs, and the words end with a chorus commencing with a stately chorale-like subject, well expressing the feeling of the word. "With woeful measures, wan despair," and concludes with a noisy choral movement, in which the cymbals are used somewhat too freely. The soprano solo, "Hope," has an appropriately placid subject in 9-8 rhythm, the accompaniment simply supporting the melody, save when on the holding key-note the first two bars of the symphony occur, to be carried on by the voice to the close. Certainly little is attempted in this solo, the melodiousness of the theme—aided by the charming singing of Miss Anna Williams—made its way with the audience, and it was warmly applauded. An agitated symphony in A minor introduces the baritone solo descriptive of "Revenge," an effective point being the change into the relative major where the "war-denouncing trumpet," and the "doubling drum" are dwelt upon. The strain representing "Pity," which interrupts these energetic passages, and the return to the original feeling when "Revenge" again asserts his right, offer sufficient contrast in style, many portions of the orchestration, though worthy of commendation. It was exceedingly well sung by Mr. F. King. "Jealousy" is set as a simple chorus in G minor, with a triplet accompaniment throughout; but the following Trio with Chorus, "Melancholy in the tonic major, is extremely beautiful and contains several points of imitation which give much life to the words. The succeeding chorus, "Cheerfulness," has a bold theme, the persistent tonic and dominant harmonies, however, becoming decidedly monotonous towards the conclusion of the movement, where a figure in the accompaniment is continued for fourteen bars. Introduced by a brief Recitative, the tenor air, "Joy," comes as an agreeable relief after the three choral pieces already named. This is an exceedingly melodious solo, and in good sympathy with the feeling of the text; but the accentuation of the words occasionally mars the flow of the music, as, for example, where the last syllable of "ecstatic" is written to the second triplet of quavers in 6-8 rhythm. After a short Recitative, an effective Duet for soprano and tenor, "Love and Mirth," occurs, the tunefulness and thoroughly vocal qualities of the voices being well brought out. The concluding passage in which must have gratified the singers, as the

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evidently did the audience. This is succeeded by the final Chorus which commences in F minor, with a reminiscence in the accompaniment of the figure in the Introduction and opening Chorus. Passing into C major, in which key the work ends, we have some bold choral writing, well supported by the orchestra, the figure already mentioned running uninterruptedly to the conclusion. Every justice was done to the work by the vocalists named, Miss Marian Fenna, Miss Hilda Wilson, and Mr. F. Boyle; and the choir throughout gave ample evidence of having been well drilled not only in the notes, but in the feeling to be expressed by them. At the conclusion of the Ode the applause was warm and enthusiastic, and the composer was compelled to respond personally to the congratulations of the audience. The second part of the programme was miscellaneous, and comprised Cherubini's Overture "Les Deux Journées," and a violin solo, finely played by Mr. Carrodus, with vocal selections by the singers who had appeared in the first part, and an excellent rendering of Walter Macfarren's Part-song "You stole my love" by the Bradford Choir.

A selection from Handel's Oratorio "Judas Maccabeus" commenced the performances in the Cathedral on Wednesday morning, the well-known choral numbers of this martial work affording excellent opportunity for the exhibition of the highest powers of the exceptionally fine choir assembled. The choruses which created the most effect were obviously "We come," "Fall'n is the foe," "We never will bow down," and the final "Hallelujah," all of which were sung with much steadiness and precision. The principal vocalists were Madame Albani, Madame Patey, Mr. E. Lloyd and Mr. Santley, subordinate parts being satisfactorily sustained by Miss Marian Fenna, Miss Hilda Wilson, Mr. Fredericks, and Mr. F. King. We cannot dwell upon the excellent singing of the many celebrated solos in the work; but mention must be made of "Pious Orgies" and "From mighty kings," by Madame Albani; "Sound an alarm," by Mr. E. Lloyd; and "The Lord worketh wonders," by Mr. Santley. The second part opened with Beethoven's Symphony, No. 4, in B flat—which, considering the inordinate length of the programme, should have been transferred to the secular concerts—Goetz's 137th Psalm, "By the waters of Babylon"—a composition too well known to demand criticism—and Bach's Magnificat in D. In the first-named work the solos were exceedingly well sung by Miss Anna Williams, and in the second by Miss Williams, Miss Marian Fenna, Madame Patey, Miss Hilda Wilson, Mr. Fredericks, and Mr. Santley. Goetz's Psalm was perhaps a little too severe for the majority of the audience; but Bach's Magnificat made itself felt by all, and if to Mr. Langdon Colborne we owe the selection of this work, we tender him our best thanks.

The evening performances in the Cathedral, originated in Hereford by the late Mr. Townshend Smith, have now grown to be a feature in the Three Choir Festivals; and we are glad to find that for the Wednesday evening Mendelssohn's "St. Paul" was selected. Truly sacred as this work is, whenever and wherever it is heard, never does its religious character assert itself so powerfully as when performed in a cathedral, the surroundings of which are so thoroughly in consonance with Mendelssohn's divine music. On this occasion its fine rendering created a marked impression upon the audience, the choruses—in spite of the arduous morning's work—being given with remarkable freshness and effect, and the solo parts being admirably rendered by Miss Anna Williams (who has materially advanced her already high reputation during this Festival), Madame Patey, Mr. F. King, Mr. Stanley Smith, and Mr. Santley; Mr. Boyle—to whom the exacting tenor music was entrusted—singing throughout with more artistic feeling and less effort than on his appearance at the Shire Hall.

Dr. Garrett's Cantata, "The Shunammite," which commenced the Cathedral performances on Thursday morning, had already been heard in Cambridge, at a concert by the University Choral Society, in June last. The composer has compiled the libretto of his own work; and he must not be surprised, therefore, if, having thrown it into a thoroughly dramatic shape, disappointment is felt at finding it a collection of anthem-like choral pieces, with

a few carefully written but often uninteresting solos. Let us at once say that as abstract Church music not a fault can be found with it. Scholastic knowledge, both in form and treatment, is amply displayed throughout the Cantata; and we cannot therefore but regret that Dr. Garrett has chosen a subject in the setting of which such acquirements, unallied with an innate dramatic power, are positively useless. Unfortunately, too, the scenes with *Elisha* and the *Shunammite Woman* remind us so strongly of those in Mendelssohn's "Ellijah" that comparisons are forced upon us; and we cannot therefore even do that justice to the composer which his well-written and carefully considered music deserves. The characters in the Cantata are the *Shunammite Woman*, *Gehazi*, and *Elisha*, the narrative being given in recitative by a contralto. The composer adheres to the modern system of prefacing his work with an instrumental Introduction in lieu of an Overture; and this short movement, in B flat major, ending upon the dominant harmony, leads to a chorus, "Praised be the Lord daily," beginning with a lengthy subject for the tenors, which is answered in the dominant by the altos, and effectively worked throughout the chorus. The contralto then commences the narration, and this is followed by a chorus, which really appears to have nothing whatever to do with the action of the work, and therefore must, we presume, be called "reflective." The recitatives for *Gehazi*, the *Shunammite Woman*, and *Elisha* give good opportunity for dramatic treatment; but nothing arrests the attention until we come to the chorus "Children are an heritage," which starts with a bold fugue in G major, passes through G minor, and ends in the original key—the movement, although showing more acquired than natural power, being decidedly effective. The words of the succeeding solo for the *Shunammite Woman*, "My soul shall be joyful," are unaffectedly expressed, and the song, merely supported by simple and appropriate harmonies, gains by contrast with the severe choral pieces which precede it. In the chorus ending the first part, "The voice of joy and health," there is a somewhat awkward change at the *Allegretto*, which slightly marred the effect of an otherwise well-written movement. An instrumental movement of some importance commences the second part (the principal subject of which is of a tranquil, pastoral character), and leads well to a chorus of simple construction, a theme harmonised in three parts, being given first to the trebles, then to the tenors and basses, and afterwards to the full choir. The death of the child is then narrated by the contralto, the brief chorus "Call for the mourning women," in E minor, for tenors and basses alone, and the following choral piece, "Death is come up into our windows," fairly realising the grief and desolation of the scene. Recitatives by *Gehazi*, the *Shunammite Woman*, and *Elisha* lead to a chorus of women, "Wait on the Lord," in B major, after which the story is continued and the chorus repeated, this time with the full choir and in C major, in which key the second part ends. The third part commences with a short instrumental introduction, followed by a narration by the contralto, and then a long piece occurs in which *Elisha* prays for the restoration of the child to life, brief choruses again being introduced, which, although well written, interrupt the interest of the narrative and utterly break the devotional feeling of *Elisha*'s prayer. A contralto narration precedes the solo of the *Shunammite Woman*, which, beginning in G minor, has a most effective change into the relative major, on the words "The Lord hath given me my heart's desire," and, indeed, expresses with much sympathetic feeling the gratitude of the mother. The brief choral piece "Praised be the Lord," which ends the Cantata, impresses us with the feeling that the composer became weary of his task, for it is but a repetition of the opening of the first chorus with a few bars of coda. Assuredly some reservation of resources would have been advisable for the conclusion of a work in which choruses so predominate; and we cannot but think that it would be well, before the Cantata is repeated, for the composer to reconsider this important matter. The chorus-singing throughout was excellent. Miss Anna Williams, as the *Shunammite Woman*, was thoroughly efficient; Miss Hilda Wilson gave the narrations with good feeling and emphasis; Mr. King, as *Gehazi*, did everything that could be done for the part; and Mr. Boyle, in the

arduous character of *Elisha*, showed signs of improvement in the management of his voice which may lead to good results. The Cantata was conducted with care and judgment by the composer. Of Beethoven's Mass in C, which opened the second part of the programme, little need be said. The music evidently made its way to the hearts of the listeners, and Miss Williams, Madame Patey, Mr. Lloyd, and Mr. Santley gave the solos with fine effect throughout. A selection from Molique's little-known Oratorio, "Abraham," closed the morning's performance, and, even after the quantity of music which had preceded it, came with astonishing freshness upon the audience. Originally produced at the Norwich Festival of 1860, it has been but little heard since. Its performance upon the present occasion will, however, doubtless bring it again into that notice which its merits demand, and Hereford has indeed a right to be proud of having rescued so fine a composition from comparative neglect. The music of the Oratorio shows the composer to the utmost advantage, for we have not only beauty of melody, symmetry of construction, and judicious development of contrapuntal power, but every number displays the earnest desire of a conscientious artist to intensify the sacred incidents he has chosen for illustration, rather than to draw attention to the technical means by which this is effected. Although based to some extent upon the style of Mendelssohn, the work bears only the impress of being written by one who speaks in the best idiom of the day; for not only the choruses but the solos are spontaneous and unfettered both in thought and treatment. The text, compiled, we believe, by the composer himself, is almost entirely taken from the Holy Scriptures, and, including the departure of *Abraham* from his country, the birth of *Isaac*, the casting out of *Hagar* and *Ishmael*, and the sacrifice on Mount Moriah, the incidents are sufficiently varied and interesting for musical setting. From such a mine of wealth it is impossible to do more than draw attention to a few of the gems, but we may mention the choral movements, "O how great is Thy goodness," the contrapuntal writing of which is masterly throughout; the grand chorus "Great is our Lord," and the finale, "Great and marvellous," the last-named piece an excellent specimen of skill and inventive power. For charmingly melodious writing the quartet "Go in peace, for the Lord is thy way" and the trio "Let all those rejoice" must be especially named; and in the duet between *Abraham* and *Sarah*, "Cast out this bondwoman and her son," and many other pieces much variety is shown in the music assigned to the various characters. The only purely instrumental movement in the Oratorio, the March—which, although in the first part, was on this occasion introduced at the commencement of the second part—was well played and received with evident, though silent, satisfaction by the listeners. The rendering of all the choral pieces chosen reflected the utmost credit upon the choir; and the principal solos, sung by Miss Williams, Madame Patey, Mr. E. Lloyd, Mr. Santley and Mr. F. King, with some subordinate parts intrusted to Misses Fenna and H. Wilson, left nothing to be desired.

At the evening Concert in the Shire Hall the fine singing of Madame Albani was a special attraction; and her first song being enthusiastically encored, she substituted a Scotch ballad, which, it need scarcely be said, created an extraordinary sensation. An interesting item in the programme was the Choral Fantasia of Beethoven, in which the pianoforte part was played by Mr. James Taylor, Mus. Bac., with an accuracy of touch and a perfect command of the passages which created a highly favourable impression upon the audience, and elicited well-deserved marks of approbation. A miscellaneous vocal selection was also given by Miss Anna Williams, Miss Marian Fenna, Miss Hilda Wilson, Madame Patey, Mr. E. Lloyd, Mr. Santley, and Mr. F. King; the Bradford Choir gave Dr. Garrett's capital Part-song "O my luv's like the red, red rose" (encored) and Ravenscroft's Madrigal "In the merry Springtime"; and the orchestra played the Overtures "Zauberflöte" and "Oberon," both of which were admirably rendered.

The performance of the "Messiah" in the Cathedral on Friday morning attracted an enormous audience as usual. In the rendering of this work we have only to mention that Mr. Boyle, who had been singing unequally during

the Festival, gave the recitative "Comfort ye" and the air "Every valley" with excellent feeling and unexaggerated expression. The other vocalists were Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. F. King, and Mr. Santley, the success of whose efforts it is needless to record. The choruses were sung throughout with unflagging energy, the "Hallelujah," especially, being remarkable for precision and quality of tone.

A Chamber Concert at the Shire Hall in the evening concluded the Festival, the programme of which contained, besides two quartets, a selection of vocal solos, some madrigals by the Bradford Choir, and a violin solo by Mr. Carrodus. All these were well rendered, and listened to by an audience more appreciative than might have been anticipated after the stirring music of the week.

Much has been said respecting the performance of compositions written expressly for the Three Choir Festivals; but in advocating the production of new works it must not be forgotten that numerous compositions of the standard writers have remained for years almost unacknowledged. True it is that most of these are known to musicians; but the Festivals appeal to the general public, and if all the resources at command on these occasions can be employed upon the rendering of great works which, although old, come upon the majority of listeners with all the charm of novelty, not only will the Charity but the art be benefited. Those who were present at the last Worcester Festival must remember the effect created by Cherubini's Mass in D minor; and yet there were not wanting dissenters from the worship of this sublime music who thought that the time occupied in its performance would have been better devoted to "something new." At the present Festival Bach's Magnificat in D, Molique's "Abraham," and Goetz's 137th Psalm have been made known to hundreds who perhaps had never heard a note of any one of them before; and we venture to say that the first impression of these works will create in very many persons a longing for a more intimate acquaintance with their merits. We by no means assert that new aspirants for public favour are not to be granted a hearing at these Festivals, but we do most emphatically say that, in endeavouring to discover latent musical genius, we must not neglect to acknowledge that mature genius the many evidences of which lie silently around us.

Considering that the attendance at this Festival has been larger than that of 1879, and the collections have been smaller, it seems to us—as opposed to some statements which have appeared—that it is the love of charity, and not the love of art, which is on the decline. The sum received at the doors of the Cathedral—which alone benefits the Charity—amounts this year to £806 ros. 3d., which has been since increased by donations to £841 19s. 2d. The list of contributions will be kept open until the 15th inst.

Of the excellent singing of the choir we have already spoken; but an equal meed of praise is due to the orchestra, which, under the efficient leadership of Mr. Carrodus, was in every respect thoroughly satisfactory. Our record of the Festival would be incomplete without a kindly word to the Conductor, Mr. Langdon Colborne, whose earnest and painstaking efforts during the week showed that his heart was in his work; to Mr. Done, who presided at the organ; to Mr. C. H. Lloyd, whose pianoforte accompaniments to the secular Concerts were conspicuous feature; and to those whose arduous offices duties were, as usual, tempered with kindness and forethought to all around them.

#### CHOIR BENEVOLENT FUND.

FESTIVALS in aid of this Society were held in Sheffield and York on the 19th and 20th ult. At the former town a Special Choral Service took place in the Parish Church which was attended by a crowded congregation, many having to be refused admittance. An exceptionally powerful choir, consisting of eighty voices selected from the Chapels Royal, Westminster Abbey, St. Paul's, Eton College, St. George's Chapel, Windsor, Manchester Cathedral, York Minster, Leeds and Sheffield Parish Churches, gave a rendering of the Service and Anthems such as had not been heard before in Sheffield. The Service wa

DEDICATED, BY PERMISSION, TO HER ROYAL HIGHNESS PRINCESS MARY ADELAIDE OF TECK.

The Musical Times,

**Not unto us, O Lord.**  
ANTHEM FOR SOLI AND CHORUS.

October 1, 1882.

Psalms cxv. 1, 12; cxxxvi. 1—3.

Composed by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante sostenuto.*

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

♩ = 68.

VERSE. *p*  
Not un-to us, O  
VERSE. *p*  
Not un-to us, O

*Andante sostenuto.* Not un-to us, O Lord, . . . not un-to us, Lord,

*Sw. diaps. p*

*VERSE.*

Not un-to us, O Lord, . . . not un-to us, Lord, give the praise,

Lord, . . . not un-to us, Lord,

not un-to us, Lord, give the praise,

Lord, not un-to us, not un-to us, O Lord, not un-to us, Lord, give the praise,

not un-to us, not un-to us, Lord, give the praise,

*FULL. marcato.*

Not un-to us, not un-to us, but un-to Thy Name give the praise, not un-to us,

*FULL. marcato.*

Not un-to us, not un-to us, but un-to Thy Name give the praise, not un-to us,

*FULL. marcato.*

Not un-to us, not un-to us, but un-to Thy Name give the praise, not un-to us,

*FULL.*

un-to

*marcato.*

*Gt. to 15th.*

*add reeds.*

dim.

but un - to Thy Name, for Thy lov-ing mer - ey, for Thy lov-ing mer - ey, . . .

but un - to Thy Name, for Thy lov-ing mer - ey, for Thy lov-ing mer - ey, . . .

but un - to Thy Name, Lord, . . . for Thy lov-ing mer - ey, for Thy lov-ing

Thy Name, O Lord, . . . for Thy lov-ing mer - ey, . . . for Thy lov-ing

*Sw. with reeds.*

sostenuto.

Thy lov-ing mer - ey. VERSE.

Thy lov-ing mer - ey. VERSE.

lov-ing mer - ey. Not un-to us, O

sostenuto. VERSE. pp

mer - ey. Not un-to us, O Lord, . . . not un-to us, Lord,

*pp senza reeds. sostenuto.*

Ped.

VERSE.

Not un-to us, O Lord, . . . not un-to us, O Lord, . . . give the praise,

Lord, . . . not un-to us, Lord; not un-to us, O Lord, give the praise,

Lord, not un-to us, Lord, not un-to us, . . . O Lord, . . . give the praise,

not un-to us, Lord, not un-to us, Lord,

( 2 )

## NOT UNTO US, O LORD.

October 1, 1882.

FULL. *marcato.*

Not un - to us, not un - to us, but un - to Thy Name give the praise, not un - to us, *cres.*  
 Not un - to us, not un - to us, but un - to Thy Name give the praise, not un - to us, .. *cres.*  
 Not un - to us, not un - to us, but un - to Thy Name give the praise, not un - to us, .. *FULL. f.*  
 un - to  
*add reeds.*

*Gt. to 15th.*

but un - to Thy Name give the praise, . . . the praise, . . . un - to Thy . . .  
 but un - to Thy Name give the praise, O Lord, un - to Thy . . .  
 but un - to Thy Name give the praise, O Lord, un - to Thy . . .  
 Thy Name give the praise, give the praise, O Lord, un - to Thy . . .  
 Name, for Thy lov-ing, lov-ing mer - ey.  
 Name, . . . Lord, for Thy lov-ing, lov-ing mer - ey . . .  
 Name, for Thy lov-ing, lov-ing mer - ey, Thy mer - ey . . .  
 Name, . . . for Thy lov-ing, lov-ing mer - ey . . .

*Sw. with reed.*      *senza reed.*

*Andante molto, quasi Recit.*  
TENOR SOLO.

The Lord has been mind - ful, mind - - ful

*Andante molto. ♩ = 63.*

*Sw. Diaps.*

of us, and He shall bless us, He shall bless us.

*FULL. Allegro moderato.*

O give thanks, give thanks un - to the Lord, for He is gra - cious, He is gra - cious,

O give thanks un - to the Lord, for He is gra - cious, He is gra - cious,

O give thanks un - to the Lord, for He is gra - cious, He is gra - cious,

O give thanks un - to the Lord, for He is gra - cious, He is gra - cious,

*Allegro moderato. ♩ = 104.*

*Gt. to 15th.*

O give thanks, give thanks un - to the Lord, for He is gra - cious, He is gra - cious,

O give thanks, give thanks to the Lord, for He is gra - cious, He is gra - cious,

O give thanks, give thanks to the Lord, for He is gra - cious, He is grac - ious, His

O give thanks, give thanks to the Lord, for He is gra - cious, He is grac - ious, His

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

October 1, 1882.

The Musical Times,

## NOT UNTO US, O LORD.

October 1, 1882.

*mf*

and His mer - ey . . . en - du - reth, . . . and His mer - ey . . . en - du - reth,  
*cres.*

cious, and His mer - ey . . . en - du - reth, His mer - . . . ey en - du - reth,  
*cres.*

mer - . . . ey en - du - reth, His mer - . . . ey en - du - reth,  
*cres.*

mer - . . . ey en - du - reth, His mer - . . . ey en - du - reth,  
*cres.*

*Sw. reeds.*

*f*

for His mer - ey en - du - reth for ev - er, for ev - er.  
*f*

for His mer - ey en - du - reth for ev - er, for ev - er.  
*f*

for His mer - ey en - du - reth for ev - er, for ev - er.  
*f*

for His mer - ey en - du - reth for ev - er, for ev - er.  
*Gt.*

*f*

*d' marcato.*

O give thanks un-to the God of all gods, for His mer - ey en - du - reth for ev - er.

*d' marcato.*

O give thanks un-to the God of all gods, for His mer - ey en - du - reth for ev - er,

for His mer - ey en - du - reth for ev - er,

*p*

*d' marcato.*

O give thanks un-to the God of all gods, for His mer - ey en - du - reth for ev - er,

for His mer - ey en - du - reth for ev - er,

*p Full Sw.*

*Ped.*

The M

for His mer - ey en - du - reth for ev -

O thank the Lord of all lords, for His mer - ey en - du - reth for ev -

for His mer - ey en - du - reth for ev -

O thank the Lord of all lords, for His mer - ey en - du - reth for ev -

Gt. Ch.

- er. for His mer - ey en - du - reth for

- er. O give thanks un - to the God of all gods, for His mer - ey en - du - reth for

- er. for His mer - ey en - du - reth for

- er. O give thanks un - to the God of all gods, for His mer - ey en - du - reth for

Gt. Sw.

ev - er. O thank the Lord of all lords, for His mer - ey en - du - reth for

ev - er. for His mer - ey en - du - reth for

ev - er. O thank the Lord of all lords, for His mer - ey en - du - reth for

ev - er. for His mer - ey en - du - reth for

Gt. Ch.

## NOT UNTO US, O LORD.

ev - er, He is gra - cious, He is gra - cious, O give thanks, give  
 ev - er, He is gra - cious, He is gra - cious, O give thanks un -  
 ev - er, He is gra - cious, He is gra - cious, O give thanks un -  
 ev - er, He is gra - cious, is gra - cious, O give thanks un -

*Sw. diaps.* *Gt.*

poco rit. al fine.  
 thanks un - to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give  
 poco rit. al fine.  
 to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give  
 poco rit. al fine.  
 to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give  
 poco rit. al fine.  
 to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give  
 poco rit. al fine.

*add reeds.*

thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.  
 thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.  
 thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.  
 thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.

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Gibbons in F, and the Anthems, "I saw the Lord" (Stainer), verses by Masters Fry and Roper, Messrs. Smith, Morgan, and De Lacy; "The Wilderness" (Wesley), solos by Masters Hodsdon and Parish (the former deserving special commendation), Messrs. Frost, Kenningham, Hanson, and Winn; "O sing unto the Lord" (Purcell), verses by Master Parkinson, Messrs. J. A. Birch, Gawthrop, and Kempton; and "Why rage fiercely" (Mendelssohn), verses by Masters Lewis and Wiltshire, Messrs. Darby, Richardson, Hunt, Hanson, Christian, and Charlesworth. The sermon was preached by the Rev. Canon Fleming. Mr. George Riseley (Organist of Bristol Cathedral) presided at the organ and played a selection of organ music during the hour preceding the Service. In the evening a Concert was given in the Albert Hall, which was unfortunately (owing partly to the miserable weather and the apathy of the wealthier classes in the neighbourhood) very thinly attended. The members of the different choirs, however, gave the greatest satisfaction in the various gales and madrigals, which were the main feature of the concert; while the soloists, Miss Annie Marriott, Madame Florence Winn, Mr. Thomas (who sang in the absence of Mr. Bell), Mr. Kenningham, Mr. Kempston, and Mr. Morgan, were plentifully rewarded with encores. A special feature in the Concert was the admirable performance of Mr. George Riseley on the fine Cavaillé-Coll organ, which, although the instrument was unfamiliar to the player, and not by any means in good condition, gave complete satisfaction.

On the following day the Choirs went to York Minster, where the Service of the previous morning was repeated, the Dean of York being the preacher. A very large congregation was assembled in the nave, where the Service was held, Mr. Riseley presiding at the special organ. The Choirs afterwards returned to Sheffield, and gave a second Concert in the Albert Hall. The audience was still meagre, though much larger than on the preceding evening, and the singing of the madrigals, gales, and part-songs was received with great favour. Miss Annie Marriott, Madame Florence Winn, Mr. T. W. Hanson, Mr. Kenningham, Mr. De Lacy, and Mr. Gawthrop, were heartily applauded in their several solos, many encores being awarded; and Mr. Riseley again roused the enthusiasm of his auditors by his exceptionally fine playing. A notable feature in the concerts was the singing of a trio by the choirboys of Westminster Abbey and the Chapels Royal, which was encored on each occasion. The part-songs and madrigals were ably conducted by Mr. Winn. We regret to hear that, owing principally to the causes mentioned, the Festivals have not been successful financially, and it is feared the Society may be at some loss through its visit to Yorkshire.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

BRISTOL has but one musical idea at present, namely, the approaching Festival, which promises to be at least equal, if not superior, in merit to any of the preceding ones. The rehearsals are proceeding diligently under Mr. Rootham, the chorus-master, and if zeal and energy on his part can secure success there is no question but that success will be secured. The choir numbers 385, and the tone is very pure and good, that of the sopranos especially so. The frequent and long-sustained B flat in the Credo of Beethoven's Mass in D would tax the resources of most sopranos, but the Bristol ladies (many of whom are amateurs) appear to take it with ease and enjoyment. The basses also display great richness and power. But special praise is invidious where all the parts are so good. I think it is not generally known that this is a voluntary choir, and the only voluntary Festival Choir in England. Mr. Mackenzie's new Cantata, "Jason," finds great favour with the chorus, and notwithstanding the absorbing interest of the public in the "Redemption," I am much mistaken if this work does not prove a marked feature of the Festival. It is as yet too early to particularise, but I may remark that the choruses—notably those for male voices alone—are fresh and vigorous to an unusual degree; while the whole Cantata, if not absolutely a work of genius, is much

above the average in force and originality. It has been decided that the proceeds of the Festival are to be given, as proposed, towards the foundation of a Bristol Scholarship in the new Royal College of Music, the collections at the morning performances being devoted to the Bristol Royal Infirmary and the General Hospital.

The Cathedral organ has been reopened this month, after being closed many weeks for improvement and repair. During the whole of that time the services—full choral, as usual—have been conducted without any instrument save a pitch-pipe, and those who appreciate unaccompanied part-singing have had the opportunity of hearing it in perfection.

Two performances of the "Creation" have been given this month: on the 11th ult. by the People's Concert Society—soloists, Miss Julia Jones, Mr. J. Gawthrop, and Mr. Hills—and on the 16th ult. by the Bristol Musical Association. In each instance 2,000 tickets were sold at threepence, and there was scarcely standing room either in the body of the hall or in the shilling galleries. A series of Concerts is announced by each of these Societies to take place during the winter months.

#### THE CONGRESSO EUROPEO DI CANTO LITURGICO AT AREZZO.

AREZZO, Sept. 16, 1882.

The Italian committee, headed by the Rev. Guerrini Amelli, of Milan, deserves much credit for having brought together, on the occasion of the festivities in honour of Guide in his native place, an important Congress in behalf of the Gregorian chant, including several first-rate authorities and accomplished practical workers in the cause from almost every part of Europe.

The Congress, held in the fine old basilica of the eleventh century, "Santa Maria della Pieve," opened rather tamely, owing to the unhappy resolution of the committee to inaugurate it with a kind of hymn, chorus, or cantata (however it may be termed), composed "expressly" by a third or fourth rate maestro—a mere accumulation of ultra-dramatic phrases scored in the wildest manner, and in which, as a matter of course, brass instruments, nay (*horresco referens*), the big drum, had the most prominent part. Beside this, another drawback, namely—an absolute lack of preliminary arrangement and a most discouraging confusion of persons as well as of things, led many, and the present writer among others, to fear that the Congress might altogether prove a failure.

But at the second morning's session, when, one after the other, the members of each nationality began speaking about the actual conditions of Gregorian chant in their respective countries, and pointing out their plans as to its amelioration, the tone of the Congress was at once raised.

The principal subjects discussed from September 11 to 15 were the following: 1. The actual condition of the Gregorian chant in the various countries; 2. Its original state and subsequent phases; 3. The means for preparing and promoting its amelioration; 4. The desirability of associating with it organ accompaniment. In the discussions which took place, it was stated that there existed a great difference between the several choral books actually used in the various countries of Europe, and that the edition recommended by the Sacred Congregation of Riter was in force in the greater part of Germany, in Holland, England, Ireland, and the United States of America. In Italy, too, various editions, mostly of little value, were employed, whilst in France a great variety of uses prevailed. Concerning the methods of execution, there was an unanimous opinion that the prevailing abuse of singing all the notes as if they were of equal value and *martellato* should be condemned, and that the execution of the notes according to the rhythm of language ought to be highly recommended. As to the theoretical works and grammars of Gregorian chants in general circulation, the paucity of the former and the unsatisfactory and incomplete condition of the latter, a very few only excepted, were regretted. The instrumental accompaniment to the Gregorian chant was also discussed, and a general opinion prevailed that Gregorian chant is better unaccompanied, but where an accompaniment is desirable it might be permitted, provided it be in the ancient tonalities.

As the result of the discussions alluded to, the following resolutions were passed almost unanimously by the Congress: (1) That the choral books used in the churches ought to be assimilated to the ancient Gregorian tradition; (2) That the study and illustration of ancient harmonies ought to be highly recommended and indefatigably promoted; (3) That the earnest practice of Gregorian chant ought to take an important place in the education of clergy; (4) That the Gregorian chant ought to be performed no longer *martellato* and with notes of equal value, but rhythmically according to the accents of the text, and in a truly artistic and musical manner, as pointed out by Guido d'Arezzo in his "Micrologus"; (5) And finally it was resolved that an international society, named the "Guido d'Arezzo," should be founded with the object of promoting the study of Gregorian archaeology, and that a periodical advocating these views should be published.

There were about 90 members of the Congress, of whom 50 were Italian, 25 French, 5 German, 3 Austrian, 2 Spanish, 1 Belgian, 1 Hungarian, and 1 Irish. About 15 were laymen, the rest being priests and monks, among whom were 10 Benedictines (6 French and 4 Italian), 2 Franciscans, and 1 Carmelite.

The most prominent members were the justly celebrated French Benedictine, Dom Joseph Pothier, a learned scholar and a true poet and artist, and the Rev. Dr. Haberl, Capellmeister at Regensburg and editor of Palestrina's works (Breitkopf and Härtel). Great Britain was worthily represented by the Very Rev. Canon Dr. Connelly, of Dublin, who whenever he spoke, which was but seldom, did so in the most eloquent manner, and in fluent, correct, and even elegant Italian.

On the whole, the results of the Congress may be deemed full of earnest and truly faithful promises for the future, and Italy ought to be congratulated on having initiated it.

#### ROYAL ACADEMY OF MUSIC.

ON Saturday, the 23rd ult., Professor Macfarren, Principal of the Royal Academy of Music, delivered an address to the students, at the Institution, on the opening of the Session. After remarking that they were now entering upon the sixty-first anniversary of the Academy, the Professor said he hoped to enhance the interest of the students in their studies by offering them a glance at the history of the art. It was curious to note that, while savage nations had all some kind of music, with the civilised people of remote times it seemed to have been more a spirit of calculation than of impulse and impressibility. Music and astronomy were regarded as kindred, the different effects of music being assimilated to astronomical phenomena. For a long time the attention of musicians was spent in the calculation of mathematical niceties of intonation, and their ideas of what we called musical beauty seem to have been little in accord with the impression entertained by persons in times dating back already several hundred years from the present moment. There was a story related of Pythagoras, which had been repeated for hundreds of years and which, impossible as it was, had gained ready credence—the story that he observed the difference of the fifth and fourth and measured their ratios in consequence of hearing smiths at an anvil beating with hammers of different weights, and thus producing the different sounds. He (Professor Macfarren), however, thought it was within the range of every one's observation that the sound produced from any resonant body, whether it were a string or a plate, depended on the intonation of that string or plate, and not the weight or the lightness of the instrument used to play on it. Curiously, not only had this story been repeated from classic to mediæval and thence to our own times, but it had even been plagiarised in a story of more recent origin—that Handel, while living at Stanmore, listened to smiths working at their anvil, and from the effects of their different productions of notes by the weight of their hammers observed a melody upon which he constructed a variation and named it "The Harmonious Blacksmith." Handel, however, did nothing of the kind, and could have done nothing of the kind. It was remarkable that we could not determine where the ancient Greek system of music ceased and where modern

music began. Doubtless there must have been an overlapping of one and the other, and both must, to some extent, have been practised at once, as was the case with the heathen religion and the Christian. In many particular music advanced in England earlier than it did in other regions. At the end of the twelfth century a Fleming who founded the first musical academy that had been known the Conservatoire in Naples, writing of the new art of counterpoint, said, "This is practised in England with greater success than elsewhere." Again, in the early days of the thirteenth century, they found counterpoint compositions in this country of an elaborate nature, and there were also persons to practise them when other countries had not yet so far advanced. It seemed to have been at the beginning of the sixteenth century, from 1500 onwards, that musical erudition was turned to secular subjects. Hitherto music had been practised among the people without tuition or known principles. All learning on this, as on other subjects, had been confined to the Church, and as Italy was the centre of the Christian Church of the period, so music was drawn towards Rome. At the beginning of the sixteenth century musical scholarship began to be applied to secular uses and in the madrigals, which were then first written exemplifications were found of the same rules which previously had been applied only to sacred works. Much was credited to the Roman school of musical composition, but it was very remarkable that this Roman school rose from the tuition given by Flemings in Rome to persons who went thither for the sake of their instruction. What might be said to have been the means of converting the ancient into the modern of music, or changing the strict of the former use into the free of the present practice, was the first employment of the chord of the dominant seventh. The first person to whom as yet any trace could be made as to this chord, in the free manner in which it was now employed, was a Fleming, Jean Mouton, who, he believed, was born in 1475. It had been customary to ascribe the invention to Claudio Monteverde, who lived 100 years later. It was at the verge of 1600 that some noblemen in Florence surmised that the music, the extraordinary effects of which were described by persons who had witnessed them in Greece, and whose writings had then become patent to all modern Europe, must be capable of reproduction. Opera had its first home in Italy, was introduced into France by an Italian, and in course of time came the employment of opera in England. We were too much aware of the general notion that this country was incapable of musical excellence; that we could pay for, and perhaps enjoy, music, or affect to do so, but that we could not perform or produce it. There was, however, nothing in our soil or our climate, or our physical construction which prevented Englishmen from rising to the highest in the attainment of this art. After observing that, in opposition to many, he held that science and art supplemented each other, he commented on the relation of these two pursuits to music, and urged them to think of the power the musician had to give to poetry a higher meaning than the words seemed to convey, and still further, apart from all words, to produce a deeper effect on the feelings, by instrumental music than written words could ever express. Then they would have a just right to believe in the high vocation they followed.

A HOLIDAY term of study for student-teachers has just been concluded at the Tonic Sol-fa College. It was attended by young musicians from England and Scotland, nearly all of whom are acting teachers, and desirous of improving themselves. The lectures and model lessons were directed especially to the teaching of music in day schools, congregations, church choirs, popular choral unions, &c. A class of children attended each day and received lessons in the presence of the students. The session lasted a month, and the teachers included Messrs. J. S. Curwen, A.R.A.M.; J. Proudman; W. G. McNaught, A.R.A.M.; L. C. Venables, Conductor of the South London Choral Association; J. Evans, Music Instructor to the London School Board; W. C. Harris; F. T. Harris, B.Sc.; A. Kestin (Elocution); and G. Oakey, Mus. Bac. During last year the College granted 11,881 musical certificates, or 644 more than in the previous year.

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THE second Oswestry Triennial Festival was held in the Powis Hall on the 22nd ult., under the direction of the founder, Mr. Henry Leslie. The attendance was better than was at first anticipated, a considerable number of county families being present. Mr. Leslie was warmly greeted on taking his place at the conductor's desk; and the National Anthem having been sung to an arrangement by Mr. Leslie, the performance of Haydn's "Creation" (first and second parts) commenced. The choir was exceedingly good, the voices young and fresh, and the tone evenly balanced; the orchestra (although perhaps occasionally too loud) being on the whole highly satisfactory. Miss Anna Williams created a marked impression in the air "On mighty pens," Mr. Maas fully sustained his reputation by his rendering of "In native worth," and Mr. Henry Blower gave with much effect the music allotted to him. In the miscellaneous portion of the programme must be mentioned Sterndale Bennett's part-song "Come live with me," charmingly sung by the Festival Choir, Boccherini's Minuet for stringed instruments (encored), Mendelssohn's Capriccio Brillante in B minor, the pianoforte part well played by Mr. Percy Mull, and several vocal selections by Miss Williams, Mr. Maas, and Mr. Blower. In the evening a concert was given with an excellent miscellaneous selection, including several pieces sung by the Oswestry Festival Choir. On the following morning the Festival of Village Choirs took place, the adjudicator being Mr. John Thomas (Pencerdd Gwalia). The subject was the Trio "Lift thine eyes," from "Elijah." Four choirs competed. The first prize was awarded to the Brongarth Choir, conducted by Mr. Hughes, and the second prize to the Gildsfield Choir, conducted by Mr. R. E. Jones. Various prizes, awarded for sight-singing and knowledge of elementary music, were presented by Mrs. Dumville Lees. The examination was conducted by Mr. Leslie, who described the competition as exceedingly good. The principal prize was awarded to Emily Morris, of Llansilin, who is only nine years of age. The chief event of the day, the competition for the Banner of Honour and a silver medal for the conductor, followed. The banner, to be held from year to year by the choir gaining the prize, was the gift and work of Mrs. Leslie, and is a very handsome one. The subject for competition was Mr. Leslie's part-song, "When the shades of eve descending." Seven village choirs took part, and the banner was given to the Lodge and Brongarth choir, containing forty-one voices. The conductor of the successful choir (Mr. H. M. Hughes, of Oswestry) was invested amid loud cheers by Lady Harlech. At three o'clock a performance of the combined choirs and the Oswestry Volunteer Band was given. The attendance was larger than in the morning, but the hall was not filled. The soloists were Miss Wakefield, Mr. John Thomas, and Mr. Percy Mull, Principal of the School of Music. Mr. Henry Leslie again conducted. The Festival, from a musical point of view, was exceedingly satisfactory; but it is feared it will result in rather heavy pecuniary loss. The expenses amount to £400.

THE Jubilee Fête of the National Temperance League at the Crystal Palace on the 5th ult. calls for notice on account of the two Concerts by the Children's and Adults' Choir. Not so very long ago a Temperance Concert was looked upon as a harmless, although not very artistic entertainment; but progress in this as in all other matters has asserted its influence, and in intrusting its music to the hands of a painstaking and intelligent Conductor, the Temperance League has ensured a result gratifying to musical taste, while by encouraging the love of a high class of music, it has secured to its cause a most powerful ally. Three years ago, at the last Temperance Festival at the Crystal Palace, a very marked improvement in the music rendered by a choir of some 3,000, under the direction of Mr. J. A. Birch, was observable; and at the concerts under notice a still further advancement was made. The Children's Choir, numbering nearly 5,000, gave with much effect, amongst other compositions, "A Wife's Song" (Barnby), "Fairy Song" (Zimmermann), "The cuckoo sings" (Macfarren), "Mark the merry elves," and several pieces of a distinctly temperance character. In the afternoon programme by the Adult Choir upwards of 4,000 were gathered together,

having been collected from seventy provincial towns, including Sheffield, Leeds, Bristol, Gloucester, and Derby. This vast choir sang to the great satisfaction of the audience, making a very marked impression in "The Heavens are telling," "Then round about the starry throne," Martini's "Tickling Trio," and a setting of Longfellow's "Beware," by Mr. J. A. Birch, with a distant echo rendered by a small section of the choir, which achieved a distinct success. Mr. C. S. Jekyll presided at the organ, and a special word of commendation is due to the Conductor, Mr. J. A. Birch, upon whom the superintendence of rehearsals at so many distant parts of the country must have entailed an infinite amount of labour.

THE following extract from a sermon preached in Worcester Cathedral, on the 10th ult., in aid of the Choir Benevolent Fund by the Rev. E. V. Hall (himself known as a worthy contributor to the store of service music) affords one more proof of the growing sympathy of the clergy with the cause of sacred musical art: "The Choir Benevolent Fund is an excellent society which has been set on foot to secure a provision for aged and invalided members of Cathedral choirs (who join the society), to guarantee a fixed sum to their widows and children, and give their widows and children temporary assistance in the time of need." In the course of last year two members of the society were called away by death, and in each case the sum of £100 was paid to their representatives, and a grant of ten guineas each has been made to the widows of former members. My brethren, we who love sacred music; we who delight in the services of our glorious Cathedrals; we who feel our whole souls lifted up within us when the full-voiced choir and the pealing organ wake the echoes of these venerable buildings; we who love the dear old strains of the great English composers, the glorious anthems of Gibbons and of Purcell, of Croft and of Greene—yes, of men nearer our own day—of Attwood and of Crotch, of Wesley, and Sterndale Bennett, and of others who are yet living; we who feel how much we owe to these men—let us not forget how much also we owe to those who interpret, to those who perform those grand and inspiring songs of praise. A well-sung anthem is sometimes quite as touching, quite as effective as an eloquent sermon. And our Cathedral choirs have done, and are doing, a great service to us all, in worthily interpreting the noble compositions of our great English composers. Our Cathedral choirs, subject as they are to many special dangers and temptations—temptations to irreverence, indifference, and deadness to holy things—are yet labouring, day by day and week by week, for the spiritual profit and edification of all who worship within the Cathedral."

THE pressure upon our space in the present number of THE MUSICAL TIMES prevents our doing more than make a passing allusion to the Paper read at the recent meeting of the Social Science Congress at Nottingham by Mr. C. H. Lloyd, Mus. Bac., Organist of Christ Church, Oxford. The Paper treats of the results to be anticipated from the proposed new College of Music, its influence upon the musical public of this country, and the probability of its leading to the re-establishment of a National School of Composition. Of course its influence upon the musical public will depend greatly upon the manner in which the new Institution is managed, and the staff of professors employed as teachers. But we scarcely think that Mr. Lloyd makes out his case that great composers do not arise because the means of "teaching them how to compose" do not exist. Composers may be educated, but not created, by Colleges. The Paper, however, is evidently the result of earnest thought; and we recommend its perusal to the many who are interested in the subject.

THE members of the St. George's Glee Union held their usual monthly Concert at the Pimlico Rooms on the 1st ult. The programme consisted of a well-chosen miscellaneous selection. The vocal soloists were Miss Woodhatch, Miss Jeanie Rosse, Mr. C. W. Fredericks, Mr. J. W. Knott, and Mr. Adolphus Phillips. Miss Edith Mahon and Mr. F. R. Kinkee presided at the pianoforte. Mr. Joseph Monday conducted.

MR. W. KUHE'S Festival at Brighton commences on Tuesday evening, November 7, with Sullivan's "Martyr of Antioch," to be followed by Cowen's Scandinavian Symphony, both works being conducted by their respective composers. The vocalists will be Madame Albani, Madame Trebelli, Messrs. E. Lloyd and F. King. On Wednesday morning a classical Concert will be given, including Beethoven's Pastoral Symphony, Overtures to Mozart's "Flauto Magico" and Schumann's "Genevieve," Schubert's Incidental Music to "Rosamunde," a selection from Wagner's "Meistersinger," Heller's Pianoforte Concerto in F sharp minor (Miss Kuhe), a violin solo by Mr. Carrodus, and Berlioz' Marche Hongroise ("Faust"). Miss Ella Lemmens will be the vocalist, and Mr. A. Manns will conduct the entire Concert. Thursday evening will be devoted to Mendelssohn's "Elijah," with Madame Albani, Miss Robertson, Miss E. Dones, Madame Trebelli, Messrs. E. Lloyd, J. Robertson, Lucas Williams, and Santley as principal vocalists; Conductor, Mr. Kuhe. Friday evening's Concert will be of a popular character, the programme including Rossini's Overture to "William Tell," Weber's Concertstück (Mr. Kuhe), and a violin solo by Mr. Carrodus, the vocalists being Madame Albani, Madame Antoinette Sterling, Mr. E. Lloyd, and Mr. Santley. The Festival will conclude on Saturday morning with (for the first time in Brighton) Gounod's new Oratorio, "The Redemption": solo vocalists, Madame Albani, Miss Santley, Madame Trebelli, Mr. E. Lloyd, Mr. Lucas Williams, and Mr. Santley; Conductor, Mr. Randegger. The orchestra and Mr. Kuhe's Festival Choir will number 250 performers.

IN THE MUSICAL TIMES of December, 1880, we gave an account of the formation of the Scottish Musical Society, and we now find that at a meeting of the Society held in Glasgow on the 6th ult.—Mr. James Campbell, of Tillie-chewan, Chairman of the Glasgow Committee, presiding—it was unanimously resolved to appoint Mr. Frederic H. Cowen Principal of the Scottish Academy of Music which the Society is taking steps to establish. The many compositions of Mr. Cowen—amongst which may be named the Scandinavian Symphony, the sacred Cantata "St. Ursula," written for and performed at the last Norwich Festival; the secular Cantata "The Rose Maiden," the Opera of "Pauline," and the Suite de Ballet, "The Language of the Flowers," given with such signal success at the late Birmingham Festival—sufficiently attest the justice of this appointment, and we sincerely congratulate the authorities of the Academy upon the choice they have made. The teaching terms will extend over about two-thirds of the year, and the Principal will have the co-operation of assistant masters, reserving for himself the more advanced part of the tuition. Diplomas will be granted to those who have successfully prosecuted the prescribed course of academical study. Mr. Cowen will have to reside for eight months of the year in Edinburgh, where the projected Academy is to have its headquarters.

THE annual Harvest Thanksgiving Service took place in Eccleston Square Church, Belgrave Road, on Wednesday, the 20th ult., in the presence of a large congregation. The church was decorated with fruit, flowers, &c., which were afterwards distributed amongst the neighbouring hospitals. An appropriate address was delivered by the pastor, the Rev. J. Hiles Hitchens, D.D. The musical arrangements were under the direction of the newly appointed Organist, Mr. Rowland Briant, R.A.M. The choir (augmented on this occasion) rendered in a highly creditable manner several harvest anthems, including "Ye shall dwell in the land" (Stainer), "Thanks be to God" (Mendelssohn), "I will magnify Thee" (Goss), and "Blessed be the name of the Lord" (Gadsby).

THE Preston Guild, a celebration which is held every twenty years, occurred during last month. The musical arrangements included the opening of a magnificent organ (presented to the town by Mr. J. Dewhurst), the organist being Dr. Bridge, and a series of Concerts under the direction of Mr. Hallé. The organ gave general satisfaction, and Dr. Bridge was requested to give a second Recital during the following week, at which upwards of 4,000 persons were present. Recitals have also been given by Dr. Spark and Mr. Pyne.

OUR article on the Birmingham Festival being strictly confined to the musical portion of the attractions, we had no opportunity of mentioning one important element in the appearance and comfort of the Town Hall during the evening performances. On all previous occasions the Hall had been lighted with gas; but a short time before the Festival Messrs. R. W. Winfield and Co., of Cambridge Street Works, Birmingham (who have allied themselves with Messrs. R. E. Crompton and Co., electric light engineers, of London and Chelmsford), offered at their own cost to light the Hall by means of the electric light. This offer was readily accepted, and the result was in the highest degree successful. Of the quality of the atmosphere of the hall when illuminated by the incandescent lamp it may be truly said that as there was absolutely no contamination whatever from the lamp, the light of which burns in vacuo, the room was rid of vitiated air equivalent to the respirations of 3,600 additional persons; another advantage being that the temperature was not unduly raised so as to alter perceptibly the pitch of the musical instruments.

WE regret to announce that Mr. F. Corder, whose services as Conductor of the Brighton Aquarium Concerts are too well known to need comment, has ceased his connection with the institution, in consequence of the new Board of Directors having decided to abandon high-class Concerts altogether, and to substitute what are termed "variety" entertainments. No person has of course been engaged as Conductor since Mr. Corder resigned his position, the leader of the band, Herr J. Greebe, being able to do what little conducting may be required. The lovers of classical music in Brighton will, however, be glad to hear that, the Directors having granted the use of the Conservatory to Mr. Corder for a farewell benefit, he intends giving two Concerts on the afternoon and evening of the 7th inst. the first of which will be orchestral, and include Beethoven's Choral Symphony, Wagner's "Tannhäuser" Overture, Handel's "Largo," and Mr. Corder's Overture "Ossian," and the second of a popular character, the programme consisting of several favourite vocal and instrumental pieces.

THE prospectus of the Stratford Musical Festival, which is to be held in the spring, has just been issued. It is practically a series of public musical competitions, in which Messrs. Brinley Richards, J. F. H. Read, J.P., and W. G. McNaught, A.R.A.M., are the judges. The competitions are for choral societies, church choirs, men's and mixed quartets, soprano, contralto, tenor, bass and boys' solo-singing; pianoforte-playing for children and adults, violin performance, sight-singing for choirs and soloists, and musical composition. Competitors must be bona fide residents of Stratford, West Ham, Wanstead, Leytonstone, Woodford, Forest Gate, or Plaistow. The profits are to be given to the West Ham Dispensary, and the competitions are to be held in the Stratford Town Hall. Mr. J. S. Curwen, A.R.A.M., is the originator and honorary director of the scheme, which, it is expected, will act as a stimulus to the musical energies of the district during the coming winter. The prize-money, £40, has already been subscribed by leading residents of the district.

THE prospectus of the Belfast Philharmonic Society announces the opening Concert of the ninth season for the 17th of November, in the Ulster Hall; principal vocalists, Miss Georgina Burns, Miss Josephine Yorke, Mr. Barton M'Guckin, and Mr. Leslie Crotty. At the second Concert on the 15th of December, Mendelssohn's "Elijah" will be performed, the solo vocalists being Miss Adelaide Mullen (her first appearance in Belfast), Madame Mary Cummings, Mr. Alfred Kenningham, and Mr. Frederic King. For the remaining Concerts the following works are in contemplation: Sullivan's Festival Te Deum, Schubert's "Miriam's Song," and Gade's "Psyche"; negotiations being pending with Madame Trebelli, Miss De Fonblanque, Mr. F. Boyle, Signor Ghilberti, M. Ovide Musin (solo violin), and Mr. Ganz (Conductor). The orchestra will be on the usual scale of efficiency, under the leadership of Mr. Henry Cohen, and the valuable services of Herr Adolf Beyschlag will be retained as Conductor. The hon. organist is John Shillington, Esq., and Herr Louis Werner, jun., is accompanist.

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Mr. J. S. WATSON has arranged his series of Subscription Concerts at Southport, to be given during the winter season, in Cambridge Hall. As usual, Mr. Watson gives a distinctive character to each of the four Concerts, but this year the ballad element will predominate. The principal artists are Miss Mary Davies, Madame Antoinette Sterling, Madame Patey, Miss Anna Williams, Signor Runcio, Mr. Henry Guy, Mr. Maybrick, and Signor Foli; Mr. Buziau (solo violinist), the Chevalier de Konstki and Mr. Sidney Naylor (solo pianists), and Signor Bisaccia (accompanist), for the first and second Concerts, and for the third (the programme of which will be mainly composed of excerpts from operas) an engagement has been effected with Madame Trebelli and party, and M. Musin (violinist). The series will conclude with a Concert at which Mr. Charles Halle, Madame Norman-Néruda, and Madame Edith Wynne will appear.

Mr. W. A. BARRETT, who has been unremitting in his endeavours to keep alive the memory of Balfé in the country to which his best works were contributed, has, in searching through his manuscripts, found three sacred movements—a *Gratius agimus* in B flat, a *Sanctus* in B flat minor, and an *Agnus Dei* in F major, and these he will edit with a view to having them incorporated in the service at the unveiling of the medallion of the composer in Westminster Abbey. Dr. Bridge, Organist of the Abbey, has given ready help to the cause; and on the 20th inst. a representative gathering will prove to Mr. Barrett that his labour has not been in vain. We may also mention that, most opportunely with this event, will be issued an essay by Mr. Barrett, entitled "Balfé: His Life and Work," which will be published by Messrs. Remington.

We have much pleasure in calling the attention of our readers to a letter in our present number from Mr. Benson, Manager of the Brinsmead Concert Company, announcing the formation of a concert company for periodical tours, which may be joined by either vocalists or instrumentalists who can prove the possession of sufficient talent for such a position. We understand that it is intended to establish a company for a tour during the whole of next year, commencing early in January, and that probably there may be two or three companies travelling during certain periods. To many talented young artists this may prove an excellent means of earning a name before the public; and Messrs. Brinsmead deserve much credit for organising and carrying out so laudable an enterprise.

THE many subscribers to the Infant Orphan Asylum, Wanstead, are earnestly requested to give their votes and interest in favour of Annie Jane Phillips, aged six years, whose sad case has so enlisted the sympathies of Mrs. W. H. Monk since, more than two years ago, the family was discovered only just in time to save the lives of the little children, who were perishing for want of food and warmth. The kindly efforts of Mrs. Monk will be rendered futile unless the election of the child in November next can be secured, as this will be the fifth and last application; and we sincerely hope, therefore, that all who have the power will aid Mrs. Monk in the good work she has so generously undertaken.

THE Borough of Hackney Choral Association has issued its prospectus for the coming season, which promises to be of unusual interest. Foremost among the novelties announced is the whole of Mozart's music to "King Thamos," which has never yet been performed in England. The programmes will also include Cherubini's Second Mass, Schumann's "Paradise and the Peri," Gade's "Christmas Eve," Mendelssohn's 42nd Psalm, Brahms's "Song of Destiny," and a selection from the works of living English composers. Mr. Ebenezer Prout will continue to hold the post of Conductor, and the Concerts will, as usual, be given in the Shoreditch Town Hall.

THE Brixton Choral and Orchestral Society announces four Concerts for the forthcoming season, the works to be given being Handel's "Jephtha," Mendelssohn's "St. Paul," Gadsby's "Lord of the Isles," and Prout's new Cantata, "Alfred." The performances will take place in Gresham Hall (Angell Town Institution), and will be conducted, as before, by Mr. William Lemare.

THE Annual Festival of the London Church Choir Association will take place on Thursday evening, November 2, at St. Paul's Cathedral, commencing at 7.30. The Magnificat and *Nunc dimittis* will be the setting in D major by Mr. Berthold Tours, composed for the Association in 1879; and the Anthem Henry Smart's "Sing to the Lord," also written for and first sung by the Association some six years since. The *Te Deum* which gained the prize offered in June last, the composition, it may be remembered, of Mr. A. H. D. Prendergast, will also be sung, and, with the exception of the hymn-tunes, will form the only novelty of the Festival.

THE Tufnell Park Choral Society, now entering on its eleventh year, and numbering more than eighty members, announces the first rehearsal of the season, 1882-83, for Tuesday, the 3rd inst., in the St. George's Church Room, Carleton Road, Tufnell Park. Two invitation Concerts will be given, the first in the week before Christmas, and the second about Easter, the works to be performed being Gade's Cantata "Psyche," Mendelssohn's 42nd Psalm ("As the hart pants"), and Gounod's Oratorio "The Redemption." Mr. W. Henry Thomas, to whose indefatigable exertions the Society owes its present state of efficiency, retains his post as Conductor.

THE Report of the Rochdale Choral Society announces that the receipts of the past year have fallen below the expenditure; yet there can be little doubt that with renewed exertion on the part of the members, and of those interested in the progress of the Association, a balance on the right side may be shown at the end of next season. Two Concerts have been given, the programmes of which included Mozart's Twelfth Mass and "Acis and Galatea"; and an excellent selection of music is to be put in rehearsal for the approaching session.

A SERIES of monthly Organ Recitals, by various organists, is to be given at St. John's Church, Waterloo Road, on the first Thursday in each month, upon the fine organ lately rebuilt by Messrs. Hele and Son, of Plymouth, of which we recently spoke in these columns. The first Recital took place on Thursday, the 7th ult., the performer being Mr. H. J. B. Dart, the Organist of the church; the second is to be given by Mr. F. Cambridge, of the Parish Church, Croydon, on Thursday evening next, the 5th inst., commencing at half-past eight.

THE Hampstead Choral Society, under the able direction of its founder, Mr. Willem Coenen, announces the first rehearsal for the coming season at the new Vestry Hall on Monday evening, the 2nd inst. Two Concerts will be given, the first on January 29, and the second on May 28, 1883, the works named for performance being "St. Paul" and "As the hart pants" (Mendelssohn), and "Autumn," from Haydn's "Seasons," to which, it is said, others will be added. The services of Miss Amy Gill are retained as accompanist.

A TRIAL of tenor voices, to fill a vacancy in the choir of St. Paul's Cathedral caused by the resignation, through ill-health, of Mr. Thornton, took place on Tuesday, the 19th ult. More than fifty candidates were originally forthcoming, and this number having been gradually reduced, choice was, we learn, finally made of Mr. Probert, at present one of the lay-clerks of Christ Church Cathedral, Oxford, whom we congratulate on his success.

THE Royal Victoria Coffee Hall has now reopened for the season. It is announced that Mondays and Thursdays will be devoted to operatic and ballad Concerts; Tuesdays and Saturdays to variety entertainments of a high class; Wednesdays to public rehearsals of the new Victoria Choir, numbering already 300 members; and Fridays to temperance entertainments and popular lectures.

THE Queen has been graciously pleased to accept a copy of M. Gounod's new Oratorio, "The Redemption," her Majesty having already allowed the work to be dedicated to her. This copy was magnificently bound, and printed on large hand-made paper direct from the engraved plates, forming an example of *édition de luxe* that has seldom, if ever, been seen of a musical work.

THE Highbury Philharmonic Society announces three Concerts during the coming season. At the first of the series Gade's new Cantata, "Psyche," will be performed. There will be a full band and chorus of about 200, and Dr. Bridge will conduct as usual. The new Hall seats upwards of 1,000, and is one of the best concert-rooms in the suburbs of London.

A HARVEST FESTIVAL was celebrated at St. Michael's Church, Wood Green, on Sunday, the 24th ult., when full choral services were held morning and evening. Two anthems were sung, "O give thanks unto the Lord" (Sydenham) and "Blessed be Thou, Lord God" (Kent), in a very efficient manner by the choir. In the morning Tuckerman's Te Deum was sung, and in the evening Bunnett's Cantate and Deus. Collections were made in aid of the choir fund.

MR. JULIAN ADAMS'S Annual Concert at Eastbourne, on the 9th ult., resulted in a great success, numbers being unable to gain admission. The orchestra was augmented, and the programme well selected, including Gounod's new "Wedding March," Wagner's Overtures to "Rienzi," "Tannhäuser," &c.

WE understand that somewhat extensive structural alterations have become necessary in St. James's Hall. These will include the construction of a more commodious entrance and a wider gallery staircase, and in consequence the small hall will be closed for a period of three months.

THE Cheltenham Musical Society, under the conductorship of Dr. A. E. Dyer, commences the practice meetings for the season with Mendelssohn's "Walpurgis Night" and Bach's Magnificat in D, these works in all probability forming the programme of the first Subscription Concert.

DR. BRIDGE gave the opening Recital for the season at the Bow and Bromley Institute on Saturday, the 23rd ult., with much success. We understand several of our leading organists have already promised their assistance during the season.

MR. WILLIAM LEMARE announces the fifth series of Organ Recitals, to be given in Gresham Hall, Brixton, on Saturday evenings, from the 30th ult. to Christmas. Mr. E. H. Turpin was to play at the first Recital.

## REVIEWS.

*Die Musik-Aesthetik, in ihrer Entwicklung von Kant bis auf die Gegenwart.* Von H. Ehrlich.

[Leipzig, 1882 : F. E. C. Leuckart.]

THE aesthetics of music, i.e., the contemplation of the relationship of the art to the idea of beauty, may be said to have been hitherto cultivated almost exclusively in Germany. The word "aesthetics" itself is of comparatively recent introduction into English phraseology, and as applied to music it is, we venture to assert, as yet but vaguely understood by the average amateur in this country. The few English thinkers of modern days who have deemed it worth their while to contribute at all to this most interesting branch of general art-philosophy have done so almost exclusively upon physiological grounds, and it remains yet to be seen whether the boldly speculative theories set up by Spencer and Darwin as to the origin of music will have a practical bearing upon the elucidation of the subject. As music, in the modern sense (for the art-cultivation amongst the ancients will ever remain a myth to us), is the youngest of all arts, it is not surprising that the consideration of its productions from a philosophical, i.e., aesthetic, point of view should be still in its infancy. Musical history in all its branches, has, however, been making rapid strides of late years, and musical aesthetics will undoubtedly follow in its wake, and the question be eventually set at rest which at present is pending between the idealist and the materialist, the one looking upon the art as being connected with the highest ideals of life, and capable of expressing the loftiest emotions, the other denying altogether both that connection and capacity of expression, and tracing back the very origin of music to a mere animal sensation of pleasure.

In the volume before us the attempt is made, so far as we are aware for the first time, to survey historically the

progress hitherto made in the aesthetic treatment of music, commencing with the period standing under the immediate influence of the metaphysical and critical writings of Kant and Lessing, and tracing its development throughout the nineteenth century to the present day. It is only during the last fifty years, however, when musicians themselves began to think and write philosophically upon their art, that the subject has attained a real artistic significance, and hence to this period by far the greater portion of the volume is devoted. "The history of the development of musical aesthetics," the author (Professor Ehrlich, of Berlin) truly remarks, "presents the curious fact that when music had reached the summit of its ethical importance, at the time of Bach and Handel, when it could be looked upon as essentially the art of religion, it was scarcely subjected at all to aesthetic considerations, and that even the highly cultivated Lessing was either unacquainted with or disregarded the sublime works of the two great Protestant masters just named. While, on the other hand, with the development of instrumental music and the popularisation of opera—which had been so long merely the amusement of courts—a very considerable revolution began to make itself felt in the art-estimation of music, producing the sudden transition from a somewhat contemptuous regard to enthusiastic admiration and praise." The fact, as he states, can, however, scarcely be looked upon as altogether phenomenal. The proverbial "le musicien lit peu" had its full application at the time of Bach and Handel, and even of Mozart and Haydn, and, as we have already indicated, it is only since the beginning of the present century that musicians began, not only to read, but to advance speculative opinions as to the *raison d'être* and the ultimate objects of their art. It is this fact, indeed, which, aided by the speculations of the philosopher *per se*, and the researches of the physiologist, has chiefly brought about the revolution in modern art-consciousness of which our author speaks. To this direct influence, exercised by the modern musician himself upon the development of the aesthetics of his art, scarcely sufficient prominence has been given in Professor Ehrlich's work. The critical and art-reflective writings of C. M. von Weber, for instance, are not even alluded to here, whereas they undoubtedly have their place in the history of the subject, and none the less because they were amongst the earliest efforts on the part of a musician in this direction. To Richard Wagner—by far the most brilliant and constructive of the race of modern philosophising musicians—an entire chapter has, very properly, been devoted, and his relations to the metaphysical systems of Schopenhauer are subjected to a rigorous examination on the part of the author—himself by no means a thorough-going admirer of the Bayreuth reformer. Although the time has scarcely yet arrived when it will be possible to form an objective historical opinion as to the merits of the Wagner-Schopenhauer philosophy, as applied to music, it must be remembered that Wagner's most important contributions to musical aesthetics appeared some thirty years ago, and that since then he has been almost exclusively occupied in the capacity of creative artist. "Of the extraordinary impression created by the first appearance of Wagner's pamphlets," says the author, "it is hardly possible to form an idea at the present day, for since then his musical productions have become known and have commanded general attention. In the year 1850, however, 'Tannhäuser' was scarcely yet known, and had been performed only in smaller towns. . . . At the beginning of the second half of our century, it was as an *author* only that Wagner produced an undoubtedly great sensation." Much interesting detail is here added concerning the earlier stages of the Wagner controversy, due prominence being given to the merits of Hanslick's work, "Vom Musikalisch Schönen," one of the most important contributions to the anti-Wagnerian literature of the period in question, and a work, moreover, of lasting value. We have, however, said enough to indicate the general tendency of this "history in outline" of musical art-consciousness in Germany during the last hundred years, to which an additional chapter is appended treating of the development of musical aesthetics in England (Spencer, Sully, Darwin), France (Beaquier, Lussy, Laprade), and Italy. Although the author is at no particular pains to conceal his personal

of music, immediate of Kant throughout the year during themselves their art, significance, in the development of which, at when in consequence, at subjected the highly or dis- testostean with the surisation usement to make the regard as here together "u" had del, and dy indi- present but to and the indeed sophes- st, has art-con- direct- f upon y suffi- Ehrlich's C. M. o here, history mongst direc- tient and sicians d, and inhaue- rier of scarcely active mem- to, and occupiedinary designer's form musical handed Tann- per- only ion." earlier being visua- tions to, and said many onal scial ance the onal

artistic standpoint, his historical judgment has been exercised with as much impartiality as is possible in the present still fermenting condition of diametrically opposed art principles. In giving a lucid and fairly complete résumé of this youngest branch of the most recently developed of all arts, Professor Ehrlich has not only taken an important first step towards a more elaborate history of the subject, but has succeeded at the same time in producing a very readable book for musician as well as amateur.

*School Canons.* Selected, Reset, and Arranged in order of Difficulty. By J. Powell Metcalfe, M.A. With accompaniments by Philip Armes, Mus. Doc., Oxon.

[William Clowes and Sons.]

In the Preface to this collection of school pieces we are told that a practical difficulty in teaching little children in classes to read from printed music has been hitherto the want of simple compositions in which the notes are of sufficient size to enable them to keep the eye fixed on the symbol, while the sound represented by that symbol is in the ear. One style, and one only, the author says, is sufficiently short and concise to be contained in a broad sheet of five lines—the canon in unison: "the little musical epigram, that as long as music has been art, has been the special delight of the true musician, and which yet at the same time experience proves to be the best of all styles for the instruction of children in choral music." In consonance with this idea, a number of little Canons are here given, to which a simple accompaniment has been written by Dr. Armes, and the teacher is directed to let each piece be sung through as a simple melody, and, when the children are enabled to sustain the air by themselves, to gradually introduce them to the harmony of the canon by commencing to sing when the class reaches the point figured 2, at first softly, and then becoming more pronounced as he finds the young vocalists can hold their own against his part. Two of these Canons are printed in gigantic notes upon a large sheet of paper, as a specimen of the manner in which Mr. Metcalfe desires that all these compositions should be set before the class. "The strictest care," it is said, "must be taken that, whether the Canon be in learning or learnt, the singers keep their eyes upon the notes as they sing them. It is by thus training the eye to associate sound and symbol that reading is to be taught." We heartily agree with all these observations; and, so far as we can judge, the spirit of them would be effectually carried out by the use of the music supplied, and in the method suggested.

*Liberty. A Song of Ancient Rome.* (Suggested by Macaulay's "Virginia.") The words written by Somerville Gibney. Composed by Eaton Fanning.

[Stanley Lucas, Weber and Co.]

The title of this composition by no means describes its character; and we think it would be good, therefore, for those who may casually see it advertised to be told that it is a dramatic vocal work, with soprano solo and chorus, opening with a symphony in F minor, the basses commencing the voice part with an impassioned recitative in the same key, leading to a placid and melodious soprano solo in the relative major, accompanied in the course of its progress by a chorus for first and second sopranos and altos. After a spirited call to arms by the basses, they are united with the tenors in chorus, the bold theme in F major, to the words "No more shall the tyrants reign" colouring with excellent effect the defiant verses to which it is wedded. The full four-part chorus which follows—occasionally interrupted by interjectional phrases for portions only of the choir—is extremely good, and proves not only that the composer has fully thought out his subject, but that he is thoroughly capable of grappling with a theme which demands exceptional powers to achieve a successful result. We can judge but partially of the accompaniments to this work, for we find that it is scored for the orchestra, and can imagine that with such aid its dramatic effect would be materially enhanced. As it stands, however, in the copy before us, it is unquestionably a composition which reflects much credit upon Mr. Fanning, who is evidently doing his utmost to sustain the reputation he has acquired by his "Song of the Vikings."

*The Initials.* Fantasia-Sonata. By W. H. Holmes. [Forsyth Brothers.]

The title of this piece is suggested by the initials of Professor Macfarren's Christian names, and the Sonata commences accordingly with the notes G, A, each occupying an entire bar. Although the "Initials" are thus impressed upon the ear, they only occur at the opening and in the closing bars of the composition—effectively, however, and with sufficient significance to justify its name and to prevent its being spoken of merely as the "Sonata in B flat minor." There is much good writing in the first movement, the second subject of which, in the relative major, is extremely melodious, and passes gracefully into B flat major, in which key the movement ends. The "Allegretto" which follows, in F sharp major, has a charming principal theme and is treated throughout with appropriate simplicity. There can be little doubt that this will be the favourite movement of the piece, as, apart from the attractiveness of the subjects, the passages make no great demands upon the executive powers of the performer. The final movement, "Allegretto Scherzando," is musically, we think, the best of the three, but this by no means proves that it will be the most popular. The light and playful theme with which it opens derives much of its effect from the chords against the natural accent in the left hand, a figure which is kept up throughout. The appearance of fragments of this subject in various keys, and its return, after a pause upon the dominant harmony, in the original key—B flat minor—are points which cannot but interest the attentive listener. The Sonata—which has been performed by the composer at a Concert of the Musical Artists' Society—is appropriately dedicated to Madame Natalia Macfarren.

*The Influence of the Organ in History.* Inaugural Lecture of the Department of the Organ in the College of Music of Boston University. By Dudley Buck. [W. Reeves.]

The author of this lecture is Professor of the Organ in the College at which the address was delivered; and, although we cannot say that it contains anything not already well known, the materials are exceedingly well put together. Apart from the clear manner in which the origin and gradual development of the instrument are shown, we have some very true observations upon its effect on the progress of music. "In spite of the disrepute," the writer says, "into which the whole monastic system fell, there is no question but that the monks and friars were the great conservators and preservers of all the fine arts, and even mechanics, during the troubled times of the Middle Ages. As the prejudice against the employment of instrumental music in the Church services began to disappear, nothing was more natural than that the monks, having both the leisure and pecuniary means, and containing among their number the best-educated men of the day, should turn their attention to organ-building, animated by the same spirit which led them to decorate and ornament their churches and monasteries." We may not, perhaps, agree with our author that the organ dictated counterpoint, but the regal sway of the "king of instruments" had doubtless a very powerful influence upon ears previously untuned to harmony. In conclusion, we must congratulate the Musical College of Boston upon having a professor who so ably upholds the high character of the instrument he teaches; and, although it may be a question whether his inaugural lecture was worth reprinting in this country, students of the organ will, we are certain, read it with much pleasure.

*A Rhapsody (Come, Divine One).* Cantilena. A Melody composed to the Etude in La Bémol of Frederic Chopin, by Charles Gounod. English words by Henry Knight.

[Music and Art Association.]

M. GOUNOD has already shown us how artistically he can construct a melody upon an instrumental movement in his charming "Ave Maria" upon Bach's Prelude in C; and he has been equally successful in the Rhapsody before us, written on Chopin's well-known Etude. We have little doubt that this composition will be eagerly sought by vocalists; the theme is extremely simple and expressive; and the accompaniment, we need scarcely say, gives much interest to the song. It was especially written for, and has been sung by, Mrs. Weldon.

*Stray Leaves.* An Album of Pianoforte Pieces. Twelve little Sketches for the Piano. Composed by Florian Pascal. [Joseph Williams.]

It is not to be wondered at that in a volume containing sixteen pieces, there should be much inequality of merit; but we may unhesitatingly recommend many of them to the attention of pianists, and almost regret that they should not have been published separately, so that purchasers could choose from them. From the "Pensées Celtiques" we should be inclined to select No. 2 (*Berceuse*); from the "Idyls" No. 1; and from the "Vignettes" Nos. 1, 4 and 6. Many of the other sketches, however, are exceedingly well written, and all lie well under the hand of a trained pianist. The "Air with Variations" displays much contrapuntal knowledge, the fugue especially being carefully considered and fairly wrought out, and the "Air Espagnol" has also many good points. "Stray Leaves" appeals to younger players, and will be found extremely useful for teaching purposes, as, although simple in construction, the pieces shadow forth the style of the classical writers. We think it rather a merit that names should not be given to each number. The listeners may supply them if they please; but it is infinitely better that a composition should rest on its own merits, if it have any—and if not, we much question whether it will acquire additional value by having some ultra-sentimental title. We particularly admire Nos. 1, 5, and 8 (which contain useful practice for the two hands), and No. 10. No. 11 is quaint, but perhaps more curious than pleasing, the pertinacious ignoring of the leading-note, especially at the conclusion, being perhaps hardly an example to set before juvenile pianists.

*O Salutaris Hostia.* Sacred Song.  
*Evening Shades.* Song. Words by Fred. H. Houston.  
Composed by William H. Flood.  
[Novello, Ewer and Co.]

It may be perhaps difficult to describe the difference between a sacred and a secular song, but there can be no doubt that the difference is felt, even by musically uneducated listeners. "I know that my Redeemer liveth" is one of the most purely religious vocal pieces ever written; but, as in all other songs, it may be only that the words are so sympathetically coloured by the genius of the composer as to become doubly eloquent; and when, therefore, this happy union is not effected, the result is disappointing. In both the songs before us Mr. Flood has written an agreeable, flowing melody, and the accompaniments throughout are thoroughly satisfactory; but the words of either of the two compositions might be exchanged for those of the other without anybody but the composer discovering the alteration. The "O Salutaris" is essentially a ballad—and a very pleasing one too—but, as we have said, except for the words, there is nothing to show that it is, as the title-page tells us, a "Sacred Song." "Evening Shades" is a melodious and vocal Song, and may be recommended to unambitious singers in search of novelty. The enharmonic change at page 3 begins well, but we scarcely like the manner in which the original key is returned to.

*Danse Pyrrhique.* For the Pianoforte. By Brownlow Baker. [Duncan Davison and Co.]

THERE is much character in this little sketch, which may be conscientiously recommended to young players who love to practise music with what they term a "decided tune" in it. The pedal point after the double bar has a good effect, and contrasts well with the principal subject. "Teaching pieces," however, should be correct, and it is kindness, therefore, to point out some errors. In the last bar but one on page 4, the G in the last chord, treble staff, should have a flat before it; in the following bar, the second crotchet in the bass should be F. In the first bar of the last line, page 5, the last crotchet in the bass should be D; there is an evident confusion in the bass of the last bar but one, and the final chord has the low D, instead of F, in the bass. No doubt practised performers would see all these things at once; but children would not, and it is of the utmost importance that they should not read inaccuracies which must afterwards be corrected.

*A Children's Opera. A Fairy Wedding.* Composed Six Parts, for the Pianoforte. By Cotsford Dick. [Stanley Lucas, Weber and Co.]

An Opera for the Pianoforte is certainly a novelty; but at our holiday parties we are not disposed to be over critical, and the juvenile performers and audiences to whom Mr. Cotsford Dick's musical contribution is expressly designed will assuredly thank him for his kind sympathy with their requirements. The Overture is pleasing little movement, and the "Bridegroom's Serenade" and "Bridesmaids' Chorus," have sufficient fair-like character to justify their admission amongst the revels appropriate to the occasion. The "Wedding March" is scarcely so attractive as its companion piece and moreover contains some few harsh effects—as, for example, in the harmony of the second bar on page 1, which we think better avoided in music written for children. "The Betrothal" (which, by the way, comes straight after the "Wedding March") has a good subject in minor, with an effective change into the tonic major; the characteristic "Dance" which finishes the story is both melodious and graceful. The little book has a well designed cover; and it is announced that the pieces can be procured separately.

*The Sailor's Home.* Ballad.  
[Glasgow: Finlayson Brothers.]  
*The Last Leaf* (Grandmamma's Song). Words by Sheridan Murphy. Music by P. Von Tugginer.  
[Marriott and Williams.]

THE name of this composer is new to us, but his songs, although eccentric both in melody and harmony, have definite character. He has an evident love for some peculiar intervals—the augmented fourth, for example, being especially dwelt upon in the first song, which, however, excepting some harsh harmonies in the second bar of the symphony, has decided merit. "The Last Leaf" is clever, some rather mournful verses being well reflected in the music. The old lady of ninety-six, however, who dramatically presumed to be the vocalist, must have preserved her voice to be able to reach the F sharp at the conclusion of the song, especially as the composer was cruel enough to place a pause over it.

*A Fairy Tale.* For the Pianoforte. By Berthold Tom [Weekes and Co.]

JUDGING by the specimen before us, we may assume that Mr. Tours has a special talent for the composition of characteristic pieces for the young. But it is well to remember that it would be indeed a pity if so elegant and musician-like a sketch as this should be heard only under the fingers of very youthful pianists, as—apart from the fact of nurse concerts being often attended by somewhat uneducated listeners—the true meaning of the composition can scarcely be revealed save by tolerably well-trained students. The principal theme is extremely melodious, and the passage well under the hand throughout. We conscientiously recommend this artistic trifle both to students and teachers, and shall be glad if Mr. Tours can manage to continue his labours in the same direction.

*Mother, oh, sing me to rest.* Song. Words by Mrs. Hemans. Composed by W. H. Harper.  
[Marriott and Williams.]

It is gratifying to find that composers who devote themselves to writing songs especially intended for amateur vocalists are beginning to see the policy of selecting the poetry from the works of poets. Mr. Harper has aimed merely at producing a simple ballad, and we are bound to say has been successful; yet we cannot but think that Mrs. Hemans's verses have partially contributed to the result. Maudlin words will assuredly produce mauldin music, and the union of the two is insufferable to educated listeners; but when the composer has but little to say, and the poet says something for him, the infliction of the work upon an audience must at least be partially lessened. The song under notice is extremely melodious, and the harmonies natural and musicianlike throughout.

*Deux Polonoises pour le Piano à quatre mains.* Composées par Reginald Bowerman. [Exeter: D. Smith.]

The composer of these two sketches for four hands is a stranger to us, but his graceful music makes us long for his better acquaintance. Little, indeed, is attempted, but that little is well done. The first Polonaise, in E major, has a light, pleasing theme, the hands of both players are employed to a purpose throughout, and some little passages of imitation materially increase the effect of the piece. No. 2, in D minor, is perhaps the better of the two, and in this again we have figures woven in with the subjects, which proves that the composer does not rely upon mere prettiness. Both pieces present no remarkable difficulties, but a free and elastic finger will be required to do them the justice they deserve.

*Voices.* Song. Words by H. J. Trueman. Music by Ernest Birch. [Enoch and Sons.]

THERE is much musical feeling in this little Ballad; but Mr. Birch must be warned from falling into a restless style of accompaniment by attempting to do more than the uninteresting character of his vocal part will legitimately bear. We know that it is difficult to be simple, but it is what a student should aim at; and perhaps when the composer of the song before us hears an accompanist labouring to play the melody (which is divided between the two hands) and distressing the singer with the *staccato* chords in the last eight bars of each verse, he may wish that he had been less ambitious.

*Poo Teen Loh, or The World's Delight.* The Chinese National Air. Arranged for the Pianoforte by Sir Julius Benedict. [Stanley Lucas, Weber and Co.]

This national air, supplied by his Excellency the Marquis Tséng, Minister of China to the Court of St. James's, is built upon what is known as the "pentatonic scale," and certainly possesses very decided character. How far the harmonies written by so excellent a musician as Sir Julius Benedict might satisfy Chinese ears it is impossible to say; but it is evident that the arrangement of it has been a labour of love; and as, from the source whence it is derived, we may feel certain of the accuracy of the melody, we welcome the little piece as an interesting contribution from a country which has up to the present time contributed but little towards the "World's Delight" in music.

*Easy Sketches for Violin and Pianoforte.* By Max Schröter. [B. Williams.]

As the violin may now be termed a domestic instrument, music thoroughly within the powers of moderately advanced players will soon be eagerly sought for; and it is good, therefore, to find that accomplished composers are employing themselves in providing for the demand. It is a hopeful sign of the times that flimsy fantasias from Italian operas, and easily arranged airs with bald pianoforte accompaniments, should be gradually giving place to original pieces—however simple they may be—written for both instruments; and we cordially welcome the twelve Sketches before us as a healthy addition to the increasing store of such compositions. They are all melodious, carefully harmonised, and accompanied in a musicianlike manner. The "Barcarolle," "Humoresque," "Polka Gracieuse," "Marurka," and "Saltarello" may perhaps be cited as amongst the best of the set; but there is not one weak number, and the young violinist may depend upon finding in all these little pieces good practice, as well as good music.

*Inconstancy.* Song. Poetry by J. Lodge Ellerton. Music by Frank D'Alquen. [Duncan Davison and Co.]

An unusually long but extremely elegant symphony introduces this Ballad, one of the most expressive we have seen from the pen of this composer. The change into the tonic minor, and the transient modulations which follow, seem to grow naturally from the feeling of the melody, which is throughout thoroughly sympathetic with the words. We are glad to call attention to so good a specimen of unpretentious song-writing.

*The Trysting Well.* Song. Poetry by Edward Foskett. Music by Berthold Tours. [Weekes and Co.]

MR. BERTHOLD TOURS is taking high rank amongst the song-writers of the day, for, although he writes much, he never writes carelessly. "The Trysting Well" is a notable instance of the power of an accomplished composer to invest a simple subject with interest. The theme of this song sympathises in its unpretentious character with the words; but its treatment is so varied as to hold the attention of the listener to the end of the little story, which, although an old one, we never tire of hearing, especially when wedded to such excellent music as that of Mr. Tours.

#### FOREIGN NOTES.

IT is a distinctly remarkable feature in the controversy excited by Richard Wagner's music dramas, since the appearance of "Tannhäuser," that their subject-matter, or "poetic basis," to use a Wagnerian expression, has engaged the attention of critical writers at least as much as the music to which they are wedded. Time was—and not so very remote either—when the libretto of an opera was considered of very secondary importance indeed. It was Wagner's immediate predecessor in the self-imposed task of creating a national German opera, C. M. von Weber, who first laid down the maxim that the composer of an opera should be responsible also for the choice of his book. Although certainly unfortunate in the selection of his "Euryanthe," as treated by Helmine von Chezy, he had at all events identified himself with the subject, and the influence of this work, both as to its subject-matter and musical treatment, is distinctly traceable both in "Tannhäuser," and more conspicuously, even as to details, in "Lohengrin." Still, "Euryanthe" as a stage drama provoked very little criticism at the time of its first production at German operatic establishments, and the degree of estimation in which the dramatic vehicle to an opera was held at even a later period, in this country, may be illustrated by the remarks contained in a leading English journal concerning a performance of Weber's *chef-d'œuvre* in London some forty-five years ago. "It [‘Euryanthe’] is called a romantic opera," says the critic in question, "and as to the subject and action of the drama it is indeed romantic enough. However, it is neither usual nor practicable to consider too curiously the dramatic merits of such productions; and if they serve to carry on the music, which is the more important matter, the poet attains the object at which alone he most probably aimed, and the audience may be satisfied." How different the standard which then sufficed for an operatic poem to pass muster to that applied to the same work on its recent production by the German company at Drury Lane! Nor can it be for a moment doubted that it is owing in a large measure to Wagner's reformatory efforts that this standard has been raised to its present exacting elevation. Wagner, the poet, has moreover, both by the choice and the treatment of his dramatic subjects, given a powerful impetus to the revival of the study, on the part, at all events, of his countrymen, of the poetic masterpieces of a classical period of their national literature. The book of "Parsifal," like its predecessor "Der Ring des Nibelungen," had been in the hands of the public years before the work met with its stage realisation as a music-drama at Bayreuth, and has already produced numerous essays, pamphlets, and even entire volumes, concerning the origin and significance of the legend, and the epic poem of Wolfram von Eschenbach, upon which "Parsifal" is mainly founded. This fact manifests in itself an eminently creative faculty in Wagner, apart from his musical genius, and marks an enormous step in the development of what was once contemptuously styled the musical "libretto."

We have been led into these observations by the perusal of various articles contained in continental journals (of which we gave a partial *résumé* in our last number) respecting the now historical performances of Wagner's latest music-drama at the little Bavarian town, and in nearly all of which a preponderating share of criticism has been bestowed upon the poet's handling of the subject, while a certain reserve is, not unfittingly, exercised with regard to that of the *musician*. Hence there is but little of particular interest now to add, in a

journal specially devoted to music, to the extracts already given. In our review of the book of "Parsifal," some four years ago, we expressed the opinion that some portions of it would be objected to on orthodox religious grounds, while others would be taken hold of by the satirist. There is no trace, as yet, of the latter, so far as we have seen, and the general disposition appears to be to treat the work in a spirit of reverence. It was not to be supposed, however, that the *odium theologicum* would fail to be aroused by the semi-religious exhibition at Bayreuth. Accordingly, to mention one instance only, an article, extensively reproduced in other papers, has appeared in the clerical *Neue Evangelische Kirchenzeitung*, wherein the dramatic development by Wagner of the Parcival legend is characterised as "shallow and superficial," while the introduction on the stage of the Holy Grail ritual is denounced as "a profanation and a sin." Other journals have, of course, not been behindhand in furnishing more or less telling refutations of the standpoint taken up by the clerical organ in question, but it is difficult to foresee any satisfactory issue from this branch of the controversy, which after all resolves itself into a question of religious feeling and of artistic taste. As a curious contrast to the denunciation just quoted, we may cite a few passages from an article from the pen of Herr Louis Ehler, a critic justly esteemed for the honesty of his expressed opinions and the soundness of his judgment in art matters. Herr Ehler is by no means a partisan of the Bayreuth reformer, yet his account of "Parsifal," published in the *Deutsche Rundschau*, is, on the whole, couched in terms of enthusiastic admiration. The passages alluded to, concerning the love-feast and the Holy Grail celebration generally, run as follows: "In vain does one look here for anything unworthy; Wagner has earnestly and deeply penetrated into the sacredness of the conception. . . . The performance of the Grail ritual, with its choruses and processions, was as worthy and as consistently appropriate an exhibition, such indeed as I should scarcely have deemed possible to be realised on the stage." A somewhat meagre and pale-coloured account of the "Bühnenweih-festspiel" is furnished by the Leipzig *Signale*, a journal which, although certainly not of the first rank, from an artistic point of view, has, strange to say, the largest circulation of all its German contemporaries. We will conclude our remarks by a brief allusion to the thoughtful and interesting article on the performance in question, published in the Berlin *Der Klavier-Lehrer*, from the pen of Dr. Langhans. Passing over the dramatic portion of the work, for which the critic has nothing but words of admiration, we meet here at all events with an outspoken individual opinion as regards its musical merits. "In the presence of such considerable poetic attractions," says the Doctor, "it is to be regretted that the music of 'Parsifal' does not rise to the same elevation. Neither the conception nor the elaboration of the thematic material fulfil the expectations which the composer of 'Tristan,' 'Die Meistersinger,' and the 'Nibelungen' had raised in our minds, and to which the subject especially of this drama entitled us. In the prelude already, consisting, as it does, of various themes unconsciously placed side by side (and occasionally reminding one of 'Tannhäuser' and 'Lohengrin'), we miss the constructive power which once created the organically developed, wondrous structures of the preludes to 'Tristan' and 'Lohengrin.' " Although the writer subsequently remarks that his strictures in respect of the music are intended chiefly to prevent disappointment on the part of those who expected a still greater manifestation of the musical genius of the reformer, who after all is "a lion still in strength," yet it is evident that he has himself experienced a similar disappointment to that which he alludes to. In summing up, Dr. Langhans says: "This much at least is certain, namely, that, spite of all its defects, 'Parsifal' will have a lasting place by the side of the most important works of the master, as a grand monument of German art," and recommends every earnest amateur to go and judge for himself "how far the poet-composer has succeeded in solving that mighty problem of modern culture, viz., to unite the art with religious worship on the stage, in the manner of the ancients. To have made this effort is in itself a praiseworthy deed, and, whatever its success, Germany may be proud of the fact that it is one of her sons who has

dared to attempt it." We recommend the perusal of Dr. Langhans' able article to such of our readers as are sufficiently acquainted with German. It furnishes a refreshing proof of the fact that even a confessed member of the Wagner congregation is able to regard a new work of the reformer with perfect sobriety and impartiality of judgment.

The representations of "Parsifal" at Bayreuth terminated on August 29, with the fifteenth performance, on which occasion the poet-composer himself wielded the conductor's baton during the latter part of the last act, greatly to the delight of the orchestra. At the conclusion of the performance in question, small gifts were presented by the master to all the artists engaged on the stage, in token of his gratitude and as a memento of the event. The following, according to the *Signale*, was the constitution of the orchestra at the recent Bayreuth performances, viz.: 31 violins, 12 violas, 12 violoncellos, 8 contra-basses, 4 flutes, 6 oboes, 4 clarinets, 2 bass clarinets, 4 bassoons, 1 contra-bassoon, 7 horns, 3 trumpets, 4 trombones, 1 tuba, 2 kettle-drums, 4 harps, and, finally, the specially constructed bell contrivance, making a total of 106 instruments.

The total receipts of the "Parsifal" performances amounted to 500,000M., against an expenditure of 380,000M., leaving a surplus of 120,000M. in the hands of the committee of management of the "Festspiel," which are henceforth to be annually produced at the little Bavarian town.

A *profos* of the 44,000 telegraphic words despatched from Bayreuth on the evening of the first performance of "Parsifal" (to which we alluded in our last issue), we may remark, for the information of the curious in such matters, that there are some 6,360 words contained in Wagner's latest drama—viz., 2,443 in the first, 2,346 in the second, and 1,572 in the third acts—a total which has been exceeded sevenfold by the number of telegraphic words in which the performance in question has given immediate rise.

Herr Angelo Neumann, the energetic impresario, commenced a new season of performances with his "Richard Wagner Theater" on the 2nd ult., at Breslau, with the "Nibelungen" tetralogy, the entire representation of which concluded on the 6th ult. The success, both artistically and financially, is said to have been a brilliant one, the house being filled to the last seat on every occasion, while among the principal interpreters Frau Vogl, Frau Reicher-Kindermann, and Herren Vogl, Lieban and Unger seem to have specially distinguished themselves.

At the Darmstadt Opera a new operatic work by the orchestral director of that institution, Herr Willem de Haan, will shortly be produced. The work is entitled "Die Kaisertochter," and is founded on the well-known historic legend of "Eginhard and Emma."

A correspondent writes to us from Munich: "The Hof-Theater here reopened on the 3rd ult. with a performance of Marschner's opera 'Hans Heiling.' The following are amongst the operas that have since been given, viz.: 'Der Freischütz,' 'The Merry Wives of Windsor,' 'William Tell,' 'The Huguenots,' and 'Tannhäuser.' In the last-named Herr Anton Schott, of the Hanover Opera, gained a great success in the *titre rôle*. The pianist, Herr Dingeldey, a pupil of Liszt, will, in the course of next month, give a concert at the Opéra, at which Liszt has promised to be present. The programme will include several pieces from 'Parsifal,' in the performance of which Herr Reichmann and other artists of the Munich Opera will assist."

The season of concerts at the Leipzig Gewandhaus is announced to commence on the 5th inst.

The excellent concerts annually given at Berlin under the direction of Herr Bilse recommenced on the 16th ult. at the Concerthaus, with an entirely reconstructed orchestra.

Viennese opera-goers have no reason to complain of a lack of variety in the *répertoire* of the Imperial establishment. Since the commencement of the season on August 1, the following operas have been produced here, according to the *Signale*, during the first six weeks, viz.: "Faust," "Figaro," "Tell," "Tannhäuser," "Postillion de Lonjumeau," "Hans Heiling," "Freischütz," "Trovatore," "Mignon," "Roberto," "Prophète," "Mefistofele," "Orpheus," "Zauberflöte," "Romeo," "Don Giovanni,"

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"L'Africaine," "Der Betogene Kadi," "Der Fliegende Holländer," "Violetta," "Oberon," "Les Huguenots," "Aida," "Nordstern," and "Lohengrin"—no less than twenty-five more or less elaborate works! Surely this truly surprising managerial activity cannot all be set down to the fact of the establishment in question being in receipt of a considerable government subvention.

According to the recently published annual reports, the number of pupils during the past academical year at the Imperial Conservatorium of Vienna was 748, of whom 54 were foreigners. The Dresden Royal Conservatorium, during the same period, numbered 646 pupils—viz., 266 male and 350 female, including 63 non-Germans. The institution is under the direction of Dr. Wüllner, and has a teaching staff of 77 professors of both sexes. At the Royal Musik-Schule of Munich, where the imparting of a sound general education, in combination with the musical, is made a special feature, there were 278 pupils under the tuition of 35 professors.

Dr. Hans von Bülow will give two Beethoven Concerts next month with the Meiningen Court Orchestra, at Frankfurt, to be followed by a third Concert, which will be devoted entirely to works by the late Joachim Raff, whose death, at the above-named town, we have recently recorded.

Herr Carl Klindworth, the eminent pianist and composer, has resigned his professorship at the Moscow Conservatoire, and has accepted a similar post at the "Neue Akademie der Tonkunst," of Berlin.

A monument in honour of Louis Spohr is to be unveiled at Cassel on the 22nd inst., the anniversary of his death, which occurred in 1859.

Franz Liszt, it is stated, has written a new Mass, which will shortly be performed at the Imperial Chapel of Vienna. Gounod's opera, "Roméo et Juliette," was revived on the 16th ult., at the Paris Opéra-Comique with great success. Mdlle. Isaac represented the part of the heroine, and M. Talazac that of Roméo, the latter's performance especially having called forth enthusiastic plaudits. The work was first produced in 1867 at the Théâtre-Lyrique, under the management of M. Carvalho, when Madame Carvalho created the part of Juliette, and the tenor Michaud that of Roméo.

At the Paris Grand-Opéra the already repeatedly announced *prise* of M. Ambroise Thomas's "Françoise de Rimini" has had to be postponed in consequence of the indisposition of some of the leading vocalists. M. Camille Saint-Saëns's new operatic work, "Henri VIII.," is in course of active preparation at the same establishment.

The recent festivities in connection with the unveiling of a statue of Guido d'Arezzo, at the town of Arezzo, included a most enthusiastically received performance of Boito's opera "Mefistofele." An "Ode to Guido," composed by the Maestro Mancinelli, and forming part of the festive concert programme, likewise met with a most favourable reception. The statue of the celebrated Benedictine monk, which is much admired, is from the model of the sculptor Salvini.

A Mass, by Signor Ciro Pinsuti, was produced last month at Sinalunga (Siena) under the direction of the composer, and in connection with some festive musical performances held at that town. Vocal and instrumental artists from Rome, Florence and Siena took part in the rendering of the work, which is described in "La Nazione," of Florence, as a veritable *chef d'œuvre*, arousing much enthusiasm; a final fugue in the Gloria, as well as the Credo and Benedictus, having more especially created a deep impression. Signor Pinsuti, we need scarcely add, is held in the highest estimation at Sinalunga, his native town, which has a theatre named after him.

A permanent Commission has been appointed at Rome by the Italian Government, consisting of four musical composers, four dramatic authors, one musical and one dramatic critic, who will constitute a tribunal in all questions concerning music and the drama, artistic instruction, and the awarding of prizes.

Luigi Manzotti's Ballet, entitled "Excelsior," has recently been produced with great success at Trieste, after having made the round of the more important Italian opera-houses. The work is also shortly to be mounted on the German lyrical stage.

A new opera by the maestro Cobbati, entitled "Cordelia," is to be produced during the coming season at the Teatro Comunale of Bologna. The libretto of the opera is founded upon Shakespeare's "King Lear."

Mdlle. Carlotta Desvignes—under which Christian name the lady prefers henceforth to be known, but who will be better remembered by London amateurs as Dora Desvignes—will make her *début* on the stage at Vercelli during the Carnival season. "Il Trovatore," from which we gather this information, speaks in terms of high eulogium of the vocal attainments of the young artist, and of the successful studies in dramatic singing recently made by her under the Maestro Sangiovanni, of Milan.

The Théâtre de la Monnaie, of Brussels, commenced a new season of opera on the 3rd ult. with Meyerbeer's "Roberto il Diavolo." M. Léo Delibes' opera "Jean de Nivelles" will be the first novelty to be produced during the present *stagione*.

The death is announced at Berlin, at the age of forty-nine, of Max Albert, the famous zither virtuoso, and composer for that instrument.

At Copenhagen died, at the age of fifty-eight, Ch. A. Hertz, well known as a dramatic author, and translator into the Danish language of the libretti to several of Gluck's operas, as well as of Wagner's "Tannhäuser," "Lohengrin," and "Die Meistersinger."

At Verona died, on August 29, at the age of sixty-seven, Charles Voss, much esteemed as a pianist, and the composer of numerous *pièces de salon* for his instrument. Voss was born in 1815, at Schmarsow, in Pomerania.

We have to record the death, last month near Paris, of Edmond Membrée, a distinguished musical professor, and composer of numerous operas (among them "L'Esclave"), lyrical scenes, and songs. The deceased, who was a pupil of Carafa in composition, had attained the age of sixty-two.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

**Leipzig.**—Concert at the Gewandhaus, in celebration of the fiftieth anniversary of the Gustav-Adolf-Stiftung (September 1): Oxford Symphony (Haydn); Piano-forte Concerto No. 26 (Mozart); Overture "Genova" (Schumann); Notturno and Scherzo from "Midsummer Night's Dream" (Mendelssohn); Symphony, A major (Beethoven). Sonderhausen.—Loheconcert (September 3): Overture, "Friedensfeier" (Reincke); Violin Concerto (Beethoven); "Aquarellen" (Henriquez); Overture, "Oberon" (Weber); Violin Solos (Bazzini, Wieniawski); Symphony, "Eroica" (Beethoven). Loheconcert (September 10): Symphony, C major (Haydn); Flute Concerto (Manns); Overture, "Egmont" (Beethoven); Entr'acte and Ballet music from "All Baba" (Cherubini); Serenade No. 3 (Jadassohn).

**Breslau.**—Wagner—Concert of Angelo Neumann (September 1): Overture, "Tannhäuser"; Frühlingslied and Love-Duet, from "Walküre"; Prelude and "Liebstödt," from "Tristan und Isolde"; Prelude to "Parzival"; Siegfried's Death, from "Götterdämmerung"; Ride of the Valkyries and Ensemble-Scene, from "Walküre."

## CORRESPONDENCE.

### MUSIC BY ELECTRICITY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I suppose the advertisement of "Music by Electricity" you speak of in your August issue refers to a clever but simple little toy just invented. It consists of a plate of glass, under which is fixed on a pivot a revolving wire carrying a little hand. A disc of card is divided radially into compartments in each of which is written a question or an answer. The disc is laid upon the glass, and the question to which an answer is required is placed opposite a spot on the glass; the hand then swings round till it is opposite the answer. The card disc of course contains some form of magnet. The toy is very useful for teaching children, and contains a great number of rudimentary questions. I am not able to say where it is sold.—Yours,

DUNCAN HUME.

5, Church Terrace, Bournemouth.  
If the "little toy" described by our correspondent had been advertised as such, we should never have referred to it; but music is not to be "taught" by toys, however ingenious they may be; and it is only because it was asserted that it could be that we commented upon the announcement.—ED. M.T.]

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

## RAFF AND TENNYSON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—The record of a short conversation which I held with Raff in April last may, I think, be interesting to English readers, now that the great musician has passed away. I had visited him to ask his opinion as to which of his songs he considered most worthy of translation into English, and observed *en passant* that, in going through his songs myself, I was struck by the beauty of the texts of almost all of them. He smiled and remarked that perhaps the most beautiful text did not need translation into English, and, approaching a shelf, took down two English songs by Tennyson, put to music by him and published in the volume of Tennyson's Songs edited by Mr. Cusins.

"Yet," he added, "I doubt if, from a musical point of view, they belong to my best work."

"Why?" I ventured to ask.

"Because," was his characteristic reply, "your Tennyson is too great a poet to permit of such subordination to the composer as is necessary in a song put to music. In other words, he is too *thought-heavy*. I composed this songlet of his ('Tears, idle tears') in two versions, neither of which satisfied me."

"Why?"

"I grew thought-heavy myself in making them."

With these words he presented me with the songs in question, and we parted with a hearty good-bye, and "Auf Wiederschen" when I should return from Genoa, whither I was then bound. Alas! like too many an "Auf Wiedersehen" uttered at parting, it was destined never to be fulfilled.

As all the world now knows, Raff was found dead in his bed on Sunday morning, June 25, having died quite suddenly in the night.—Faithfully yours,

E. L'ESTERRE-KEELING.

## ANONYMOUS CRITICISMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On page 484 of this month's MUSICAL TIMES, I see that exception is taken to the manner in which I have (when advertising) used quotations from critiques of "Ye Fancye Fayre" March. You do not specifically name the March, but as you insert the quotations, and they have been widely advertised, readers will readily connect your comments with my advertisement.

The first—"I have not for a long time heard a prettier or more graceful pianoforte piece"—is from Society; the other—"Worthy to rank with Gounod's Marionette March for quaintness and originality"—is from a letter from the conductor of a London orchestral union, whose name I had no authority to insert in these advertisements.

I inclose a printed leaflet giving the full passages, and many others, with the names of the papers or writers who have favoured me with remarks, which, you will see, are fully as favourable as those in question. My object in cutting down the quotations was to save expense in advertising.—Your obedient servant,

G. HUBI NEWCOMBE.

[Our remarks were upon the method of advertising, and not upon the work advertised, or upon the justness of the criticisms. The reply is no defence of the system complained of; but we give the composer an opportunity of proving that the quotations are genuine.—ED. M.T.]

## THE "BRINSMEAD CONCERT COMPANY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Believing that amongst the multitude of readers which your MUSICAL TIMES justly claims there are many competent persons particularly desirous of entering professional life, but who are prevented by lack of the necessary introductions, &c., I have the pleasure to inform you that I am about to organise two or more long-period tours, commencing on January 6 next, to join which ability will be the only one thing needed; and that I shall be glad to hear from those of your readers who are really able solo vocalists or instrumentalists, and may wish to offer me their services.—I am, dear sir, very truly yours,

WILLIAM BENSON.  
18, 20, and 22, Wigmore Street, London.

## TO CORRESPONDENTS.

\* \* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses may accompany all communications.

We cannot undertake to return offered contributions; the author therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is not renewed. The paper will be discontinued where the Subscription is obtained back numbers that, although the music is always in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

INQUIRER.—Apply to the Secretary, 1, Buckingham Gate, S.W.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the *musical papers* or supplied to us by correspondents.

BOURNEMOUTH.—A Concert for the benefit of the Dispensary given on the 14th ult. in the concert-room at the Red House. The solo was well rendered by Miss Herdman and Miss Headen Ward, the latter lady receiving well-deserved encores. Miss Moseley's performance of Schumann's "Nachtstück" and the "Ruins of Athene" March, by Rubinstein, was highly appreciated. The string band, by Mr. Leavson, played with great taste and precision.

BRADFORD.—An excellent Concert was given on Saturday evening the 9th ult., in the large concert-room of the Technical School Exhibition by the members of the Dewsby Glee and Madrigal Society. All the glee were very well rendered, and the vocal solos by Mr. Marsden, Conductor of the Society, and Mr. W. H. Dawson were features of the evening.

BRIDGEWATER.—An Amateur Concert in aid of the All Saint Mission Chapel, Eastover, was given at the Town Hall on Tuesday the 19th ult. There was a good attendance, and about £15 was handed to the chapel authorities.

BRIDPORT.—Madame C. C. Rossiter gave two Musical Evenings at the Templar Hall, on Monday and Tuesday, the 4th and 5th ult. entitled "Two Hours with the Old Masters." The first evening was devoted to Rossini, Chopin, and Beethoven; and the second to Schubert, Haydn, and Weber. A short sketch of each master and his works was given by Madame Rossiter, who also played instruments and acted as an efficient accompanist to the vocal solos, duets and trios, which were artistically rendered by Miss Parkinson, Mrs. Helen Millar, and Mr. J. Greenhill.

BRISBANE.—Mr. Howell's Oratorio, *The Land of Promise*, was performed in the Creek Street Presbyterian Church on Tuesday, June 12. The vocalists, who were principally members of the Church sang remarkably well. Mr. Scott presided at the organ.

DUNSTER.—On Thursday, August 31, a very successful Music Festival was held in the Parish Church, under the conductorship of the Rev. W. Hook, Rector of Porlock, to whom much of the credit of organising the Festival is due. The band, which consisted of about fifty performers, was led by Mr. M. G. Rice, of Torquay, the being about 100 in number. The singers were placed in the ancient Priory Church, east of the Parish Church (from which it is separated by a carved screen), thus being entirely hidden from the view of the congregation. The programme consisted of Handel's Overture "Samson," Beethoven's Second Symphony, and "Hallelujah" ("Moses and the Red Sea"), and Mendelssohn's "Landa Sion" as the anthem.

The soloists were Mrs. Anderson, Miss Mary Sharland, Mr. Depree, and Mr. J. King. The whole of the music was excellently performed, and the effect of the hidden orchestra, as heard in the Parish Church, was very solemn and impressive. The shortened form of evening service was used, the Rev. R. Acland-Troyte intoning the service. The Rev. J. Robinson gave a short address, after which the Rev. R. Utten Tait, Rector of Dunster, pronounced the benediction. Mr. J. Warner, M.A., T. C. L., &c., Organist of the church, presided at the organ and performed selections from Bach, Handel, Mendelssohn, Schubert, &c.

FOLKESTONE.—An Organ Recital was given in St. Michael's Church by the Incumbent, the Rev. E. Husband, on the 20th ult., when an interesting programme was well rendered. A collection was made of the musical expenses connected with the church.

GLASGOW.—A large and influential public meeting was held on the 7th ult., in the Grand National Hall, for the purpose of inaugurating a new Association for the study and practice of high-class music. Councillor Scott occupied the chair, and James Campbell, Esq., of Tilliechewan, moved the first resolution, as follows: "It being desirable that the largely populated districts in the south-eastern portion of the city should have a Musical Association for the practical performance of high-class music, this meeting resolves to form a new Society, under the conductorship of Mr. J. Westwood Tosh, to be called 'The Glasgow Musical Union,' and hereby commends it to the encouragement and support of the community." Mr. J. Morrison, member of the Glasgow School Board, and other gentlemen spoke in support of the motion, which was unanimously carried, and a large committee of management was appointed. The Society has commenced to rehearse Handel's *Judas Maccabaeus*, the number of members being already considerably over a hundred.

**FERNE BAY.**—On Tuesday evening, August 29, an Organ Recital was given in the Parish Church, by Mr. E. A. Cruttenden, in aid of the Poor Fund. A well-selected programme was excellently rendered. The solo vocalists were Miss Maude Kelly, Mr. W. Fricke and Mrs. Higgins. Several choruses were sung with good effect by the choir.

**KETSFORD.**—On Wednesday evening, the 13th ult., a special Service was held in the Parish Church to inaugurate the opening of the large new organ built by Alex. Young and Sons, of Manchester. The Rev. Canon Holland, chaplain in ordinary to the Queen, was the Preacher, and G. W. Bebbington, Esq., presided at the organ. There was a large congregation.

**ILLEWELL.**—On Wednesday, the 20th ult., the Harvest Festival Services took place in St. Anne's Church. The choir, under the conductorship of Mr. Scammell, sang remarkably well, and the treble and solo solos in the anthem were ably rendered by Master Ralph Arpeth and Mr. E. T. Hall. Mr. Percy Starres presided at the organ with great ability.

**LLANBERIS.**—A very successful Concert was given in the Town Hall, on the 21st ult., in aid of the Llanberis String Band, a society just formed under the direction of Professor Tidswell, Bandmaster of the Vaynol Royal Brass Band. The Vaynol band performed an excellent selection of music, and Mr. Tidwell, in conjunction with Mr. W. H. Chambers, played a duet for two violins by Viotti. The solo vocalists were Miss J. Griffiths, R.A.M., Miss J. E. Evans, R.A.M., Mrs. Padarn, and Ap Glaslyn. The performance of a selection of airs on the Organette by Mr. T. Hughes was much appreciated.

**LONG MELFORD.**—At the Holy Trinity Church on Friday evening, the 2nd ult., an Organ Recital was given by Mr. B. H. Hurst, the Organist, whose fine performance of a selection from the works of St. Michael Costa, Best, Guilmant, &c., gave great satisfaction to an appreciative congregation.

**MEXE.**—The new organ recently erected in Kirk Bride Church, by Mr. H. W. Hewitt, organ builder, of Leicester, was opened on Sunday, the 3rd ult., by Mr. Harold Kyder, who displayed the fine qualities of the instrument to the greatest advantage.

**MORECAMBE.**—An Organ Recital was given on the 5th ult., in St. Lawrence Church, by Dr. C. J. Frost, whose performance of a well-selected programme of classical music was highly appreciated by a large congregation.

**OXLEY.**—Harvest Thanksgiving Services were held on Sunday, the 17th ult., commencing with a choral celebration of the Holy Communion in the Parish Church at 9.45, Tours in F being the service chosen. Matins followed at 11, the processional being "Come, ye thankful people, come," Tallis' Responses, Dykes' Te Deum and Benedic in F, and Stainer's Anthem "Ye shall dwell in the land," all of which were well rendered by the choir. Evensong was sung at 5.30, and a special evensong in St. John's Church at 7.0. The sermons were preached by the Rev. G. Barnes, M.A., of St. Barnabas, Bethnal Green. The musical portion of the services was under the direction of Mr. Charles G. Sadler, of Croydon, who also accompanied.

**OLDHAM.**—The first of a series of Organ Recitals, to be given every alternate Wednesday evening in St. Thomas's Church, took place on the 6th ult., when Mr. Hudson, of Southport, presided at the organ. At the second, Mr. Irvine Dearnaley, of Ashton, was the organist, and at the third, Mr. Bradley, of Manchester.—On the 13th ult., the first Popular Concert of the season was given in Henshaw Street Coffee Tavern. The vocalists were Mrs. Cheetham, Miss Lees, Messrs. Mewby and Kershaw, and Mr. J. Greaves presided at the piano-forte.

**PORTSMOUTH.**—A Service of Praise was held at the Union Chapel on Wednesday, August 30, by the members of the Bristol Choral Association, numbering 200, all the choirs of the Association being represented. The musical arrangements were superintended by Mr. G. Corner, jun.; Mr. R. J. Vesper presided at the organ and Mr. F. C. Maker conducted. The service was well rendered.

**SALISBURY.**—Two very successful Amateur Concerts were given in the Assembly Rooms, on the 10th ult., in aid of the funds of the Royal College of Music, by Mr. Augustus Aylward, who conducted an excellent band of fifty performers. The vocalists were Viscountess Folkestone and Miss Edith Parkyns; and Shakesperian Recitals were given by Mr. Chillingham Hunt. A novel feature was the performance of two of Handel's pieces by a band of ladies, conducted by Viscountess Folkestone, both of which were encored. Mr. Luard Selby (the Cathedral Organist) and Miss Curzon played solos on a grand piano-forte, kindly lent by Messrs. J. and J. Hopkinson, and Alfred Foley contributed a violin solo. The audience was most enthusiastic, and a handsome sum will be realised for the College.

**SCARBOROUGH.**—A Concert, in aid of the School Building Fund, was given in the All Saints' National Schoolroom on the 15th ult. The programme consisted chiefly of piano-forte music, and included Schumann's Andante with variations in B flat, played on two pianofortes by Dr. Taylor and Mr. Algernon Ashton; and a Suite for two pianofortes, consisting of four movements, the composition of Mr. Ashton, who was joined by Mr. E. H. Thorpe in its performance. Mr. Ashton is a young composer and pianist of much promise, and he was warmly received. The vocalists were Miss Thompson, Mrs. Miles, the Rev. R. Brown-Borthwick, Mr. G. B. Thackway, and Mr. Sanderson.

**SOUTHPORT.**—An Organ Recital was given in the Chapel Street Congregational Chapel, on the 14th ult., by Mr. W. Mullineux, F.C.O., Organist of Bolton Town Hall and St. Paul's Church, Kersal, Manchester. A good programme was excellently rendered. Vocal solos were contributed by Miss A. Carter.

**SWANSEA.**—A highly successful Concert in aid of the funds of the Hospital was given in the Albert Hall, on the 14th ult., by Madame Adelina Patti, assisted by several eminent artists. The charming singing of Madame Patti was highly appreciated, and her kindness in responding to the numerous encores will be long remembered. The other vocalists were Signor Nicolini and Signor Bonetti. Violin solos

were contributed by Madlle. Therese Castellan, and pianoforte solos by Signor Tito Mattei. Herr Ganz conducted. £700 will be handed over to the funds of the Hospital, and £100 is to be distributed amongst the poor in the neighbourhood of Madame Patti's home at Craig-y-nos Castle.

**TREDIGAR.**—A district Choral Festival, in connection with the Llandaff Diocesan Choral Association, was held at St. George's Church on Thursday, the 14th ult., when twelve choirs, numbering in all 301 voices, under the conductorship of Mr. Seaton, of Margam Abbey, rendered the service most effectively. There were three surprised choirs, including one recently formed at St. George's Church. The service was intoned by the Rev. T. Jackson, of Abercarne, and the lessons read by the Revs. Plantagenet Somerset, of Raglan, and Jas. Pugh, of Llanfair. The sermon was preached by the Rev. Wm. Hughes, of Christ Church, Ebbw Vale, and Mr. C. C. Caid, Organist of St. George's, presided at the organ. The psalms were chanted to single and double chants. Dr. Steggall's Te Deum in A and the anthems "Praise the Lord" (Elvey) and "Incline Thine ear" ("Himmel") were admirably rendered, with the additional accompaniments of two cornets, trombone, and euphonium, led by Mr. Meredith. The church was crowded, and the meeting was pronounced one of the most successful yet held in connection with the Association.

**WOOLWICH.**—On Friday evening, the 8th ult., Miss S. F. Mascall gave a Ballad Concert at the Royal Assembly Rooms, in aid of the Egyptian Relief Fund. Miss Mascall was assisted by her pupils and local artists. The programme, which included a Choral composed by Miss Mascall, was well rendered.

**ORGAN APPOINTMENTS.**—Mr. J. J. Marsh, Organist and Choirmaster to the Parish Church of St. Andrew, Shifnal, Shropshire.—Mr. H. W. Pole, Organist and Director of the Choir to St. John the Baptist Parish Church, Barnet.—Mr. Walter H. Hall, R.A.M., Organist and Choirmaster to Holy Trinity, Twickenham.—Mrs. J. R. Harrison, Organist and Choir-trainer to St. Mary's Church, Lynton, N. Devon.—Mr. George R. Fletcher to the new Church of All Saints, Oakleigh Park.—Mr. Edward James Robinson, Organist to St. James' Church, Collyhurst, Manchester.—Mr. W. S. Wallis, Organist and Choirmaster to St. Luke's Church, Woodside.

**CHOIR APPOINTMENTS.**—Mr. William Elzy, Choirmaster to Emmanuel Church, Malvern.—Mr. F. C. Thompson, Choirmaster to St. Peter's, Hammersmith.—Mr. W. H. Mason (Bass) to the Church of All Hallows Barking, Great Tower Street.

## DEATHS.

On the 7th ult., at 12, Shorenden Villas, St. Leonards, **GEORGE LINNBRIDGE**, for thirty-two years Organist of St. Mary's-in-the-Castle, Hastings.

On the 12th ult., at Sterndale House, Portsmouth, **JOSPH TREAKELL** (of the firm of Treakell and Crebert), in his 63rd year.

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